



NOW THEN.

ERIK HAMLIN. JAGA JAZZIST. ABUNDANCE.
A MAGAZINE FOR SHEFFIELD. ISSUE 23. FREE.

Literally the point where the sky meets the ground, Skye Edge is perhaps the best view in the city: a 360 degree vision of green hills and glittering terraces, fat tin factories and new lego towers.

There's no entry fee to get up here, you don't need to take a bus, and suddenly you're above the city. The buildings that loom over you every day are tiny. Moorfoot is handheld, the substation is a cardboard cut-out. You can see to the edge of the city. This is as close as you'll get to flying over Sheffield.

For more information please visit:
sheffieldpublicitydepartment.blogspot.com

VIEW POINT 1

SKYE EDGE

KEY:

- VIEW POINT
ROUTE (TO SCALE)

DIRECTIONS SIDE 1:

- A: Start the walk behind Sheffield Station, at the tram stop.
B: Cross the tram tracks, and walk up the muddy wooden steps.
C: Continue up hill, then turn sharp right up the cobbles.
D: Through the bollards and straight on.
E: VIEW POINT: Turn to see the city in a bowl beneath you.
F: At the junction, turn left onto Talbot Street, round the back of Park Hill.
G: Walk to the end of Talbot Street. Turn right onto Duke Street, and then left onto Manor Oaks Road.
H: Go past the Earl Francis Pub, RIP. Look for the shadows where the letters were. Carry on up the hill.

DIRECTIONS SIDE 2:

- H: VIEW POINT: To your left, dropping down to an aerial view of Castle Markets and Upperthorpe beyond.
I: After the bend, turn right off the road, through a large heavy metal gate.
J: Walk up the pocked concrete road. At the last house, beware of the dog.
K: The road bears left. Leave it: take the path to the right.
L: VIEW POINT: Look right, over the skeleton of Park Hill.

VIEW POINT 1

SKYE EDGE

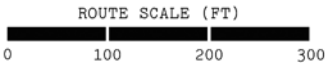
DIRECTIONS SIDE 2:

- M: VIEW POINT: look out down Queens Road, towards Abbeydale, with the brown lines of the Peaks in the distance.
N: Carry on. At the end of the path, turn left up 30 steps.
O: Opposite the pigeon coops, turn left. Take the concrete path that drops down into the field.
P: Keep to the edge of the field. At the marker, turn left off the path, into the long grass. Climb up the hill.
Q: Bear right, and walk along the top of the ridge. Count the rocks that sit next to the path. At the fifth rock, climb up and look out.
R: SKYE EDGE VIEW: A 360 degree view of Sheffield, panning out beneath you in glorious cinemascope.



THINGS TO LOOK OUT FOR (TICK BOX):

- ☐ The skeleton of Park Hill.
- ☐ Norton Water Tower.
- ☐ The Minarets of Heeley Mosque.
- ☐ The dome of Abbeydale Picture House.
- ☐ The lush greenery of Meersbrook Park.
- ☐ Hundreds of trees in Norfolk Park growing as you watch.
- ☐ Rows of terraces at Greystones.
- ☐ Velux windows glinting in the sun.
- ☐ Old men with broad accents cooing their pigeons home.
- ☐ The Manor, a world of net curtains and men in tracksuits drinking in the day.
- ☐ The empty, gaping hole where the Cooling Towers were.



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WE AIM:

TO INFORM.

TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC, TRADE AND LOCAL POLITICS.

TO CULTIVATE AND EMPOWER COMMUNITY CHOICE, VOICE AND RESPONSIBILITY.

ALL BACK ISSUES // NOWTHENSHEFFIELD.COM

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JOIN THE FACEBOOK GROUP - SEARCH FOR 'NOW THEN.'

NOWTHEN MAGAZINE IS PRODUCED IN SHEFFIELD BY OPUS INDEPENDENTS. WE ARE A NOT-FOR-PROFIT ORGANISATION DEDICATED TO PROMOTING LOCAL ART, MUSIC AND TRADE IN THE STEEL CITY AND BEYOND.

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THE VIEWS EXPRESSED IN THE FOLLOWING ARTICLES ARE THE OPINION OF THE WRITERS, NOT NECESSARILY THOSE OF NOW THEN MAGAZINE. ENJOY THE READ.

EDITORIAL.

We've got a real local mag for you this month, with almost all the articles covering Sheffield goings on and Yorkshire projects.

We also welcome Alt-Sheff into the fold on the all-new Localcheck page. They have been working hard online covering Sheffield topics for ages and we thought it only right to invite them onboard. In a nutshell, they aim to cover 'alternative' projects, DIY groups, ethical businesses, environmental issues and politics. Visit alt-sheff.co.uk for more deets.

I would recommend you read James' article on the Cathedral Archer Project, as well as Olly and Daniele's piece on the Abundance project.

Silliness is once again provided courtesy of 27b/6...

SAM.

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+ **DAN SMITH**
SARAH MAC + SAM SCHEDEL

SAT 6TH FEB
MIIKE SNOW

TUE 9TH FEB
THE SUNSHINE UNDERGROUND
COSMO JARVIS + MAY68

FRI 12TH FEB
PLAYGROUND MAFIA
DRAFTON + SEARCHING & EVIDENCE + STRIPEY JACK + LAST NIGHTS MISTAKE

SAT 13TH FEB / VALENTINES MASSACRE
WHILE SHE SLEEPS
THE GOLD COAST + SUFFER THE BRANKS + SUICIDE SERENADE + THE OCEAN BETWEEN US

THUR 18TH FEB
THE SOFT PACK
BANJO OR FREAKOUT

SAT 20TH FEB / UTM PRESENTS...
CHATFIELD
STAY FOR THE SEASON + FALSE SENSE

THUR 25TH FEB
EXLOVERS
THREE SEEDS IN PARIS + THE BEDFORD INCIDENT + KID CAPULET

SAT 27TH FEB
DEAD LIKE HARRY ALBUM LAUNCH

TUE 2ND MARCH
CHIPMUNK
SKEPTA + TIMIE TEMPAH + TENNY TEN (AKA 10SHOTTY)

TUE 9TH MARCH / GOLDENVOICE PRESENTS...
KILLA KELA

THUR 18TH MARCH
FOUR TET
NATHAN FAKE + ROCKETNUMBERNINE

FRI 19TH MARCH / PEDRO PROMOTIONS PRESENTS...
THE OLD WHORES OF SAN PEDRO
THE DEAD DELTA + MAN BITES FRIDGE

SAT 20TH MARCH
STIFF LITTLE FINGERS
PENETRATION

SUN 21ST MARCH
HAYSEED DIXIE
ED TUDOR POLE (AKA TEN POLE TUDOR)

SAT 27TH MARCH / PLUG SOUNDCLASH PRESENTS...
ALVAREZ KINGS EASTSTRIKEWEST

THUR 1ST APRIL
FURIOUS 5
KURTIS BLOW

TUE 8TH APRIL
DOES IT OFFEND YOU, YEAH?

THUR 15TH APRIL / THE BIG CARTEL PRESENTS...
THE ALARM

WED 21ST APRIL
HOLY FUCK

FRI 23RD APRIL
NERINA PALLOT

SAT 24TH APRIL
SHOW OF HANDS

THUR 29TH APRIL
SANDI THOM

SAT 15TH MAY
MR HUDSON

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LOCALCHECK:

CLIMATE CHANGE AND SUSTAINABILITY GROUPS IN SHEFFIELD.
HOSTED BY ALT-SHEFF.

The first experiment was Kelham Island Micro Hydro. Water-power was at the heart of Sheffield's original industrial growth and Sheffield Renewables now intends to start producing electricity at Jordan Dam on the border between Sheffield and Rotherham.

Richard Collins, an engineer at Sheffield University and one of Sheffield Renewables' core volunteers, says that it could generate a significant amount of green electricity. It will be the largest hydropower generator in the city and the first community energy scheme funded by share offer. Not only that, it could open the door for a whole string of projects to follow. There is still lots of work to do and various challenges to overcome, not least the need to convince perhaps 500 individuals to invest around £200k, because as well as using grants, donations and loans, Sheffield Renewables plans to offer local shares. This means that ownership and profits are kept for the benefit of Sheffield, not the multinationals that got us into the mess in the first place. New volunteers are welcome to get involved in this opportunity to make a genuine difference to the local environment and energy security.

We can't wait for some heroic St. George to slay the climate chaos dragon. In fact there's every chance the carbon industry's nice cave full of gold will entice our leaders to do a deal with the dragon. Instead of our hero coming back with the dragon's head, its mouth could still be breathing fire and demanding more victims. That's no good; ordinary people like you and me have to be looking into what's happening. The way forward from the scorched earth scenario is here and you are invited. Help is available, so join in or start your own group.

Whether you are new to Sheffield or not, you will find a mass of similar 'alternative' local information and events on the Alt-Sheff website, Sheffield's guide to radical, co-operative, not-for-profit and ethical organisations.

Sheffield Campaign Against
Climate Change. (SCACC)

sheffield.campaigncc.org.

Transition Sheffield.

transitionsheffield.org.uk.

Sheffield Renewables.

sheffieldrenewables.org.uk.

Alt-Sheff.

alt-sheff.co.uk.

THE GREENHOUSE EFFECT, GLOBAL WARMING, CLIMATE CHANGE AND CLIMATE CHAOS...GOT THE MESSAGE? COAL, OIL AND GAS ARE DEADLY FIRE-BREATHING DRAGONS. BUT WHILE ST. GEORGE OBAMA GOES OFF TO KILL THE DRAGON, WHAT ARE WE, THE TERRIFIED VILLAGERS OF SHEFFIELD, MEANT TO DO?

Recycling? Been there, done that, got the low-energy light bulbs. What next? Should we burn at the stake anyone who denies climate change? Challenge those still tilting at windmills? For real rabble-rousing, Sheffield Campaign Against Climate Change (SCACC) is a strong force pressing in many positive directions. They demonstrate and put the pressure on Sheffield City Council and Sheffield First, as well as offering film shows, talks and workshops for groups interested in finding out more about climate change and how to make a difference.

Activist Jenny Patient is excited by Sheffield's many grassroots projects, from growing local fresh food to 'recycling' wealth across the city into renewable energy. At the same time SCACC vigorously challenges the negative forces; Jenny thinks that Sheffield is being conned into accepting 'non-solutions' like nuclear and supposedly 'clean' coal on the thin promise of investment and jobs.

It's clear that in the long-term we must turn to something like a pre-industrial economy - not to the past, but to a greener and cleaner future. Transition Sheffield, as the name suggests, is all about exactly how this can happen. They talk about creative and resilient communities, free from dependence on fossil fuels, and imagining a life beyond consumerism. Without waiting for politicians or businesses to catch up, the Transition Movement is collecting intelligence, comparing results and transforming cities across the world. Look out for your local group, because Transition Sheffield is now blossoming with neighbourhood offshoots. If you're not from one of these areas and want to start something where you live or work they are happy to help. You don't have to re-invent the wheel because it's part of the Transition Towns Network, which has helpful guides to follow. Visit the 'About Us' section of Transition Sheffield's website to download a couple of free, useful little books explaining it all.

Sheffield Renewables is another interesting organisation, with a very different approach. Eager to see sustainable power introduced, it has formed a social enterprise, a sort of people's co-operative. The plan is to actually set up renewable energy production.

COVERT
SOUNDSYSTEM
vs
grounded

Friday 26th February

Covert Room:

Pete Tong

Grounded Room:

The Others

Arie (Detonate / Cold Up Norf)

Jack Opus

Mantra (Grounded / Planet Terror Records)

Walker (Dark Crystal)



COUNCIL AXE.

THE SPREAD OF CHURNALISM.

AS SHEFFIELD GROUND TO A HALT IN THE NEW YEAR - FIRST UNDER SNOW, THEN TURNING INTO ONE BIG ICE RINK - THE POLITICAL POINT SCORING STEAMED AHEAD. PARTY LEADERS MILKED THE GRIT-DEPRIVED FURY OF THE PEOPLE, HURLING ACCUSATIONS AT EACH OTHER IN THE PAGES OF LOCAL NEWSPAPERS WITH LITTLE MODERATION AND NO CLUE GIVEN AS TO WHO MIGHT BE RIGHT.

This back and forth was not tracked down by some weary-eyed hack with cigarette dangling from mouth, harassing our leaders through the corridors of power like some flat cap Columbo. Journalists rarely get let out of the office these days and their remit is not to dig up the truth - it is to get papers filled and sold, churning out content 24/7. This is the spread of 'churnalism'.

Political spats are good for filling the columns. An emailed press release by one party, collected by the journalist and forwarded to the other side for an email response, all tied together with a bit of flannel and the article is done. It's happened with grit on the roads, free swimming and school mergers. Free airtime for the parties and cheap content for the newspaper.

The local papers in Sheffield are owned by Johnston Press. Johnston Press is not in the business of supporting democracy, finding truth or holding people to account. It is not interested in news that shines on the unlit corners of our society. It is in the business of making money. That means less journalists, more column inches and more adverts.

Advertising profits plummeted with the downturn, so Johnston Press cut the number of journalists. The result is a local news operation where journalists become more and more dependent on stories that have been written for them. When the council issues a press release on how they have done a marvellous job reviewing care arrangements for the elderly or taking a new cuddly approach to parking fines, the document gets shovelled into print with no more than a shuffle of the words. Unless it looks like a big story there will be no checking of facts, no following up with people affected. It's the same for many press releases. The news you read is largely written by the Council, the Chamber of Commerce, businesses, lobby groups, promoters and quangos. The journalists just give it an air of balance and objectivity so we can pretend what we're reading isn't one-sided bullshit.

That isn't to say that The Star doesn't have some excellent coverage. The Burngreave New Deal fiasco, the Stocksbridge Flats Inquiry, things the Council would have been quite happy to see slip quietly away unnoticed got splashed over the front page. The reporters dig into local online forums, people go to them with real stories and Uni journalism students are used as free news gatherers. There are even times when journalists escape from their desks to chase a story. But digging the dirt takes time - and so costs money. In 2007 Deborah Wain of the Doncaster Free Press carried out an award-winning investigation into the building of a new Doncaster college, finding millions were siphoned off with the collusion of the Mayor. In 2009, as part of job cuts, she took voluntary redundancy. Journalistic excellence is not a priority for paper magnates.

Without investigative journalists the actions of the greedy and corrupt go largely unnoticed and unchallenged. Without the time to make Freedom of Information requests, follow up leads, do the research or at least check what is being put into print, journalism loses its teeth. What's most disturbing is that it is not just The Star, not just newspapers, but all the news media from Associated Press to BBC to Reuters who are suffering from the same pressures. The owners all want more content and more readers for less cost.

If there is no truth in the news, then where else can we find it? As with everything, the internet can provide truth. Sometimes it is a well-informed and reasoned truth. Other times it's an "everyone is a space lizard but me" truth. There is truth on the Council leader's blog: "I was able to attend the civic reception for the Off the Shelf Festival, which is one of the largest festivals of its type in the North of England", "I was able to go to the Fresher Fair at the University", "I was able to attend a civic reception for the Sheffield Eagles to congratulate them on 25 years of existence" - quantity of information is not quality.

There are bloggers and online groups that have dug into scandal and political misdeeds. Some persistently dig away at the walls of jargon and secrecy to reveal where politicians are failing, where business is corrupt, where people are in difficulty.

Away from the internet, there are free newspapers and zines, independent radio and filmmakers. Sheffield has the Burngreave Messenger and Now Then, Sheffield Live and Doc/Fest - places for alternative and more complex comment outside the mainstream press.

Investigative journalism that is unafraid of challenging the status quo is vital for a proper democracy. Without it press officers will continue to write the press, news will be more gut feeling than research and truth will be lost in a blizzard of ignorance. If you want to do something about it, you could get involved with your local alternative media - they're always looking for volunteers and contributors.

How the media lost its way: flatearthnews.net.

Want to be an investigative reporter? Check out the Centre for Investigative Journalism: tcij.org.

Burngreave Messenger and Sheffield Live both offer training and experience in news and media production: burngreavemessenger.org, sheffieldlive.org.

It has some good stuff (honest) and they like a good local story: thestar.co.uk.



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LETS STANDS FOR LOCAL EXCHANGE TRADING SYSTEM. "TRADE IN STONES INSTEAD OF CASH."

LETS was started in Canada in 1983 by Michael Linton. Following its success other LETS groups started up in America, Australia and New Zealand. Two LETS were established in England in 1985 and now there are approximately 400 across the country with over 20,000 members.

LETS are also spreading rapidly in continental Europe, where they are an estimated 100 in 16 countries from Norway to Spain, Poland to France. Media interest is generally very high and national coordinators receive numerous enquiries from people interested in joining or setting up a scheme. Many new LETS are expected to start within a few weeks or months and their spread could soon compare to that experienced in the United Kingdom or Australia. New systems are also being set up in Africa and various third world countries.

HOW DOES IT WORK?

Members are given a copy of the Sheffield LETS directory and a LETS cheque book. The directory lists the addresses and phone numbers of all the other members, along with details of the skills and services they are offering. Members contact each other directly when they want to use one of these services and pay each other in local currency ('stones') using the special cheques.

The cheques are then sent to the LETS office, where all the stones transactions are recorded. Members receive regular account statements, updated directories and newsletters.

One member pays another member in stones and does some work for someone else at a later date to restore the balance. LETS is much more flexible than a traditional barter system - it's like a merry-go-round of favours.

A LETS stone is roughly equivalent to a pound, but it's up to the individual to charge what they think is fair for a particular job. They could charge an hourly rate, a fixed fee for a piece of work or simply negotiate each case (LETS recommends a minimum fee of five stones per hour).

The LETS scheme values the kinds of skills that sometimes aren't recognised elsewhere. Everyone has something to offer: gardening, shopping, lending out equipment, cleaning, cooking, house sitting, painting/decorating, teaching, fixing and repairing, driving, DIY, doing accounts, looking after pets. To find out what your skills are, ask yourself what you enjoy doing.

L.E.T.S.

LOCAL EXCHANGE TRADING SYSTEMS EXPLAINED.

JADE WILLIAMSON.

SOME MORE EXAMPLES OF THINGS YOU COULD TRADE:

Teaching skills, building, baking, general labouring, computing, massage, word-processing, office and admin work, personal advice, arts and crafts, music, dance, language tuition, alternative medicine, personal development, counseling and therapy, artwork and gifts, sewing, textiles, gardening, entertainment, outdoor and sport, driving/giving lifts, food produce, accommodation and holidays.

The benefits of joining Sheffield LETS are obvious, especially in the current economic climate. It's a great way to meet people, try new things and expand your knowledge. As more people join, the community will grow and as it does it can only get bigger and better, with more services offered and more people to trade with and meet. For example, in May 2009 fifteen people requested gardening-related jobs, five people requested carpentry, seven asked for decorating help, four for massage, one person wanted Violin lessons. The list goes on.

When you get something it feels like you're getting something for nothing and when you give something back you get a nice feeling of wellbeing like you're doing a favour.

Past LETS events have included themed book, clothes and plant swaps, craft sales, meals and general social events.

TO JOIN LETS:

Send a letter with your address to 49 Steade Road, Sheffield S7 1DS and they will send you a membership form, asking you which services you want to offer and anything you would like to request - for example, things you need doing or things you want to learn.

Alternatively, you can go to sheffieldlets.org.uk and download the form from there.

sheffieldlets.org.uk
info@sheffieldlets.org.uk
07984038673.

Some information (c) Sidonie Seron 1995, taken from:
gmlets.u-net.com/resources/sidonie.



ABUNDANCE.

URBAN SCRUMPING AT ITS FINEST.

OLLY GALVIN AND DANIELE RINAUDO.

IF YOU'VE WANDERED PAST THE THE COOP ON A MONDAY EVENING RECENTLY YOU MIGHT HAVE WONDERED WHAT ALL THOSE PEOPLE WERE DOING CUTTING APPLES UP AND STUFFING THEM INTO GLASS JARS.

That will have been one of the Abundance Project chutney-making sessions, where anyone can come along, make friends and learn how to make apple chutney using the fruit picked by volunteers from across the city. Everyone gets to take home a jar of the chutney and the excess is for the first time being sold to raise funds for next year's scrumping season.

Abundance has also been running regular juicing sessions at Lynwood Gardens and Meersbrook Park. Volunteers who lend their energies to turning the press can help themselves to the fresh apple or pear juice, which is tastier than words could ever describe or supermarkets could ever provide. The apple juice is full of natural yeast from the skins of the fruit and so can be left to naturally ferment into cider. Scrumping = free booze, as we found out at the Abundance Mulch party at the start of December.

The Abundance volunteers harvest a wide range of fruit from industrial sites, gardens and roadside trees, making sure enough of the fruit is left for the wildlife that relies on it and that none of the harvest is wasted. This is the first year I've been involved with the Abundance project and I'm pretty gutted there's no more apples to be plucked from the boughs...I was eating apple pie and apple loaf for weeks with the eight cooking apples I took from my first harvest.

Not only do volunteers and tree-owners get to help themselves to fruit, the Abundance Project uses pedal power (with great help from Heeley Trikes 4 Transport) to distribute the better quality apples to projects like the Salvation Army and the Archer Project, where the homeless can get some healthy sustenance. The greatest distance any fruit travels is five miles, as opposed to the 12,000 miles that our imported supermarket fruit travels from New Zealand. All the fruit is given out for free - after all, Abundance is about redistributing fresh fruit within local communities who otherwise wouldn't have access to it.

Sheffield is one giant orchard. There are fruit and nut trees all over the city. At the moment, Abundance groups have been focused on the south, south-east, central and north-west parts of the city, with a new group forming in the Burngreave area recently. If you fancy joining the harvest in these areas or live in a different part of the city and would like to start a group or just start looking for fruit, all you need to do is send an email to abundance@growsheffield.com. Similarly, if you know of fruit or nut trees in the city, just drop a line to Abundance and friendly scrumpers will be round in the harvesting season.

For more info or to get involved visit growsheffield.com or phone (0114) 2580784.

Heeley Trikes 4 Transport: trikes4transport.co.uk.

CRACK VS APPLES.

CRACK .

PROS:

- euphoria.
- readily available.
- easily sneaked into clubs and bars.
- easy to find like-minded people.
- easily transportable and lightweight.
- lower social inhibitions: more sociable and talkative.
- decreased anxiety.

CONS:

- makes you act like a wanker.
- suppressed desire for food, sex, friends and family.
- emphysema and other lung damage.
- constipation.
- financially demanding.
- may lead to prostitution.
- extreme paranoia.
- brain seizures, heart attack, stroke.
- death.

APPLES.

PROS:

- an apple a day keeps the doctor away.
- readily available.
- taste good.
- can add pastry to make pies.
- can be made into cider and wine.
- often found free of charge.
- conducive to good-smelling breath.
- increased circulation.
- can reduce risk of cancer.
- good for throwing at people.

CONS:

- can contain large amounts of cyanide.
- difficult to sneak into bars and clubs.
- can cause the runs.
- possibility of getting a criminal record for scrumping.
- possibility of serious injury from tree-climbing.
- possibility of being shot by angry farmers.

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THE ARCHER PROJECT.

SHEFFIELD DAY CENTRE FOR HOMELESS AND VULNERABLE PEOPLE.

JAMES LOCK.



THE CATHEDRAL ARCHER PROJECT (CAP) IS A DAY CENTRE THAT HELPS PEOPLE WHO ARE HOMELESS. LOCATED BEHIND THE CITY CENTRE CATHEDRAL, CAP PROVIDES ESSENTIAL SERVICES FOR SHEFFIELD'S HOMELESS AND VULNERABLE. DEFINITIONS OF HOMELESSNESS CAN INCLUDE SLEEPING ROUGH, USING OCCASIONAL HOSTEL SPACES, CAMPING ON FRIENDS' FLOORS OR SOFAS AND SQUATTING.

Arguably one of the primary services the CAP fulfils is the provision of a warm and safe place where people will be welcomed and supported. Service users include alcohol and substance abusers, street workers, people with learning disabilities, refugees and failed asylum seekers from a variety of backgrounds and ages. They have free access to the facilities and are supported by a team of dedicated project workers, who assess all service users and direct them towards relevant housing, accommodation and benefits advice, as well as anything else they may require.

The project works with each service user on an individual basis, encouraging their self-esteem and motivation to take the first steps toward stability. There are opportunities to take part in occupational activities and to work towards volunteer roles. The process of taking on some simple responsibilities within the project will assist those working towards stability, employability and moving on.

Often service users at the CAP present themselves with multi-level needs. The project aims to deal with urgent, immediate needs and then, through an assessment process, ascertain how the service user can be supported further, by whom and to what level.

They aim for each individual to move forward, step by step, from the position in which they arrive. The process involves building relationships of trust, making people feel welcomed and cared for and signposting each individual to the most appropriate services.

As service users engage with project workers, many are taken through tried and tested measurement and goal setting systems designed for this client group. This ultimately moves them forward into accommodation and employment.

THE BIG ISSUE IN THE NORTH.

0114 263 6961. / BIGISSUEINTHENORTH.CO.UK

THE CATHEDRAL ARCHER PROJECT ALSO HOUSES SHEFFIELD'S BIG ISSUE IN THE NORTH (BIITN). AS YOU WALK INTO THE PROJECT THE BIITN OFFICE OPERATES OUT OF A SMALL HATCH ON THE LEFT HAND-SIDE. AFTER VENDORS HAVE BEEN ASSESSED, SHOWN THE PITCHES AND INFORMED OF THE CODE OF CONDUCT, THEY BUY THE MAGAZINES FOR £1 OVER THE HATCH AND SELL THEM FOR £2 TO MEMBERS OF THE PUBLIC.

The Big Issue in the North is both a registered charity and a not-for-profit social business, treading a distinctly topical line between service provider and wholesaler. Fundamentally, however, the BIITN offers an alternative source of income to those who are otherwise often tempted into illicit trades such as shop-lifting, drug dealing or prostitution.

Now Then took the opportunity to get a few words from a Sheffield-based vendor called Scott about his experiences over the recent holiday season:.

NT: How did December and January go for you in Sheffield?

January was a slow month, with the snow, but the second half of December was really good. I was lucky enough to get temporary accommodation through Action Housing just before the weather turned.

NT: What is it about Sheffield that keeps you here?

Mainly being close to my kids. That's the most important thing. It's also a fairly quiet city with decent people, which makes it easier to stay out of trouble.

NT: What are the pros and cons of working for the Big Issue in the North?

Likes: I'd say friendly staff, easy to get a pitch and good customers in Sheffield. Also the city centre is quite small, so you get a more footfall through pitches than in other cities.

Dislikes: When you're a floater, pitches are harder to get I suppose.

NT: Plans for 2010?

See my kids more often. Find permanent housing.

NT: Any message for Now Then readers?

Thanks to all of my customers, all the best for 2010 and keep buying the Big Issue in the North!

CATHEDRAL ARCHER PROJECT ART GROUP.

SERVICE USERS OF THE ARCHER PROJECT ARE ALSO ENCOURAGED TO DEVELOP NEW SKILLS IN CREATIVE AND EDUCATIONAL PROJECTS, SUCH AS LITERACY, MATHEMATICS, NEEDLEWORK/SEWING AND ARTS AND CRAFTS WORKSHOPS

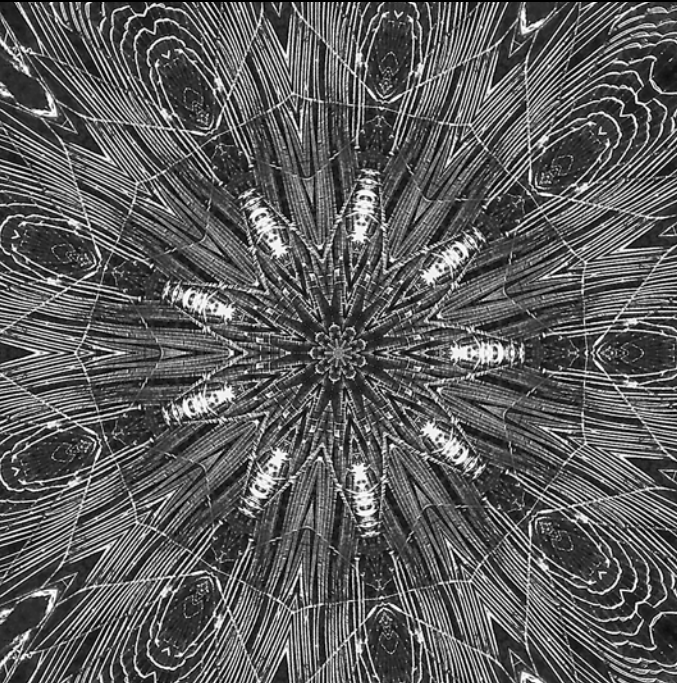
People registered with the Archer Project can be provided with clothing, meals, food parcels, mail facilities, washing and personal care management. Hot meals, sandwiches and drinks are also provided through a purpose built cafe within the Archer Project's building. Facilities also include access to a doctor, dentist, chiropodist and alternative therapist.

During the last four years the Archer Project has helped and supported me personally. I have been encouraged to participate in the art group, which is helping me with depression and mental illness and also socially - helping me to interact with people. I have been interested in the Sheffield Cathedral's beautiful windows and spending time in the Cathedral's peaceful space benefits me in some way.

Cathedral windows have been the main focus of some of my work. My own past and experiences help me to produce other works of an artistic nature. I have also received support and inspiration from Nick Spencer, who is the artist in residence at the Archer Project, Robert Spooner, the art tutor, and Helena Green. They have all encouraged me to carry on with this real focus to be creative and I feel privileged to be part of the art group here.

The Archer Project has been and still is a great place to be involved in.

Michael, Cathedral Archer Project service user.



SOME OF SHEFFIELD'S ESSENTIAL SERVICES.

The Cathedral Archer Project (CAP).
Cathedral, Church St, S1 1HA (access via Campo Lane).
0114 263 6970.

Northern Refugee Centre.
0114 2412730.

The Salvation Army.
126 Charter Row. / 0114 2725158.

Homeless Services.
Howden House. / 1 Union Street. / 0114 2735142.

Devonshire Medical Services.
126 Devonshire Street. / 08451 227721.

Turning Point.
44 Sidney Street. / 0114 2755973. / 07802 529247

Action Housing Association.
22 Wilkinson Street. / 0114 249 6575.



There are a few blossoming spots in Sheffield for poetry at the moment. We give them their due:

THE POETRY BUSINESS.

This leading poetry publisher has been in Sheffield for some time now, releasing excellent publications including its quarterly magazine ‘The North’. Check out their website for submission details - poetrybusiness.co.uk.

THE SHIPPING FORECAST.

Relatively new open mic night at the excellent Rude Shipyard. For both newcomers and old hands. Spots available on the night. Check venue for more details.

VOX.

Art event based at the Riverside Café with art, music and a sprinkling of poetry. Usually one featured poet per event - voxsheffield.com.

CAKE.

These guys have promoted poetry nights in the past at Lounge bar on West Street but have recently moved to Bloc Studios. Search ‘Cake Sheffield’ on Facebook for more info. Open mic slots available - cakeartspace.co.uk.

BETTER NEVER THAN LATE.

this stranger living	in my corpse
does not recognise	these fingers
or	the hand they
depend from. He has	no memory,
he says, of	the knuckles’ mottled landscape,
of	the splays of fuse-wire beneath.
I think he thinks he’s	a victim
of some	body-snatcher,
or a delinquent injection;	
some	young man
stolen by	a ghoul with money
and despair.	
	I
will tell him the truth.	
But only when it’s	too late.

NOEL WILLIAMS.

FROZEN.

The sky fell
With a sudden hush while
Shop fronts shiver in silence,
Begging to be pulled shut.

A man retraces
The trail of broken footsteps
He took that night,
Until struck -
He stops outside that house.

Everything is dressed in white,
But this bridal road
Is soon
bitten back
by black tyre twists slipping
On white tarmac.

Ghosts of hedgerows and post boxes
Delicately file past
the broken polystrene
And lost taxis,
mourning the addition of a
burnt out shell
among its frame.

The man pauses, and raises a hand to his cheek -
While the street slowly freezes around him.
Watching from the windowsills.

Snow falls, and collects
in clusters round his boots.

They say,
A week later
You could still see
Two empty footprints.
One shoulder apart,
Sunk into the ground.

They only dissapeared when
all the rented world erupted
And builders entered the ruin
Like returning conquerers.
Holding ladders like trophies,
Shielding their eyes
from the glare of the sun.

JOE KRISS.

NOTES FROM AN EXHIBITION.

I found your work
and realised why
I
could never be
like you,
for then there would be
two of you
and none of me
and that
wouldn’t help
either of us

OLIVER FRANCIS.

OBITUS: OUR DISCONTENT.

In books I read of resistance.
Old faces speak of the cause.
Yet here, in my coddled time
I feel a faint, slow defeat
Passing- cold, through my veins.
And here, in the morning light
Of a land far from that of my youth
I cry, ashamed of the world
I shake hands with- forever mindful
Of it’s coy contentment.

DAVID WOOD.

27b/6.

THE DUCKS IN THE BATHROOM ARE NOT MINE.

27BSLASH6.COM

From: David Thorne
To: Helen Bailey
Subject: Pets in the building

Dear Helen,

Thankyou for your letter concerning pets in my apartment. I understand that having dogs in the apartment is a violation of the agreement due to the comfort and wellbeing of my neighbours and I am currently soundproofing my apartment with egg cartons as I realise my dogs can cause quite a bit of noise. Especially during feeding time when I release live rabbits.

Regards, David.
.....

From: Helen Bailey

Hello David

I have received your email and wish to remind you that the strata agreement states that no animals are allowed in the building regardless of if your apartment is soundproof. How many dogs do you have at the premises?

Helen
.....

From: David Thorne

Dear Helen,

Currently I only have eight dogs but one is expecting puppies and I am very excited by this. I am hoping for a litter of at least ten as this is the number required to participate in dog sled racing. I have read every Jack London novel in preparation and have constructed my own sled from timber I borrowed from the construction site across the road during the night. I have devised a plan which I feel will ensure me taking first place in the next national dog sled championships. For the first year of the puppies life I intend to say the word mush then chase them violently around the apartment while yelling and hitting saucepan lids together. I have estimated that the soundproofing of my apartment should block out at least sixty percent of the noise and the dogs will learn to associate the word mush with great fear so when I yell it on race day, the panic and released adrenaline will spur them on to being winners. I am so confident of this being a foolproof plan that I intend to sell all my furniture the day before the race and bet the proceeds on coming first place.

Regards, David.
.....

From: Helen Bailey

David, I am unsure what to make of your email. Do you have pets in the apartment or not?

Helen
.....

From: David Thorne

Dear Helen,

No. I have a goldfish but due to the air conditioner in my apartment being stuck on a constant two degrees celcius, the water in its bowl is iced over and he has not moved for a while so I do not think he is capable of disturbing the neighbours. The ducks in the bathroom are not mine. The noise which my neighbours possibly mistook for a dog in the apartment is just the looping tape I have of dogs barking which I play at high volume while I am at work to deter potential burglars from breaking in and stealing my tupperware. I need it to keep food fresh. Once I ate leftover Chinese that had been kept in an unsealed container and I experienced complete awareness. The next night I tried eating it again but only experienced chest pains and diarrhoea.

Regards, David.
.....

From: Helen Bailey

Hello David

You cannot play sounds of dogs or any noise at a volume that disturbs others. I am sure you can appreciate that these rules are for the benefit of all residents of the building. Fish are fine. You cannot have ducks in the apartment though. If it was small birds that would be ok.

Helen

From: David Thorne
.....

Dear Helen,

They are very small ducks.

Regards, David.
.....

From: Helen Bailey

David, under section 4 of the strata residency agreement it states that you cannot have pets. You agreed to these rules when you signed the forms. These rules are set out to benefit everyone in the building including yourself. Do you have a telephone number I can call you on to discuss?

Helen
.....

From: David Thorne

Dear Helen,

The ducks will no doubt be flying south for the winter soon so it will not be an issue. It is probably for the best as they are not getting along very well with my seventeen cats anyway...

Regards, David.
.....

From: Helen Bailey

David, I am just going to write on the forms that we have investigated and you do not have any pets.

Helen
.....





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ERIK ANTHONY HAMLINE.

LESSONS IN PRECISE LOFI STATIC.
INTERVIEW BY MATT JONES.



BASICS, PLEASE - WHAT STARTED YOU DRAWING?

Necessity. As a design student I pretty quickly realized that if I wanted to make some decent shit I'd need to be able to do more than just format/kern/lead type. I've never dug perfectly clean vector illustration work so I decided I'd have to get comfortable drawing.

Pretty damn late in the game but after a while I figured it out and it's getting more and more comfortable. I still can't just sit down and draw something - I always have to plan it out, research some stuff, do some rudimentary comps and make a final piece by drawing/erasing/drawing/erasing/drawing/erasing/drawing until the turd is polished. I think I come from a mathematical/engineering perspective, rather than an artistic/free expression one. I spend much more time plotting and planning and researching and deliberating in my mind than I do actually making the god damned thing. I used to get into a heap of shit with my professors because I never kept "normal" sketchbooks or did thumbnails. I make all these long, incoherent lists and then just start making it.

CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

Most of the work is just letting things mingle and work themselves out in my mind. When I get a new project I take a minimum of 3-4 days and just think about it. I never let it fall into the back of my mind - always somewhere in the middle. Wherever I find myself in that time (record store, library, flea market, hiking, etc.), I always end up looking at the things I pick up or am attracted by in terms of that project. Textures, emotional overtones, color combinations, auras, vibes, and so on and so forth. By the end of that period I've either got the thing vaguely completed in my head or at the least know how to approach texture and color and have got a theme or emotion pegged. Then I spend a good chunk of time scouting for source materials like old magazines and scouring through my collection of shit to find the things to make it with.

After I've got all of the pieces in a pile and feel good about it I get it done, usually in the course of a day. Then I let the sucker sit again for a day or two and try to forget about it. Coming back to it fresh, at least one time, I think really goes a long way to finalize it. You can immediately see what sucks and what doesn't.

WHERE DO YOU GET YOUR INSPIRATION FROM?

Hard fuckin' drugs.

TOOLS - WHAT DO YOU USE REGULARLY AND WHAT'S YOUR FAVOURITE?

H4 pencils, a set of microns, tracing paper, sharpies, watercolours - the stock list along with a constantly growing library of old magazines and books. A Mac with Photoshop CS4, a decent printer, a decent scanner, a decent camera and access to a shitty copy machine are essential.

My favorite tool is my No. 4 Jack Plane. There is absolutely nothing better to me than a perfect stroke when planing wood.

WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

I'm not very sure. I don't really "get" or give a shit about "art". Classical painters, sculptors, etc., like Da Vinci, Monet and Rembrandt's blow my mind but more from a technical standpoint. Modern art is bullshit I think, at least from a "worth" standpoint. Function is of importance - that's why I dig design so much. It's got a purpose, a function, a life independent of the artist.

American commercial art post-World War II and pre-Vietnam is what I take a heap of inspiration from. Ephemera, junk, beer cans, matchbooks, machine labels, maps, tool icons. This stuff was made by people who worked hard and gave a shit, who understood that nobody will know they did it. There's no artistic influence applied intentionally and that in itself allowed for the cultural integrity and the soul of the US to become visible in these little things.

HOW DO YOU SPEND YOUR DAYS?

Working. I've just left my studio design job to reconfigure my life and what the hell I want to do with it, but for the last nine months or so they've looked like this:

Wake up around 9:00am. Go to work at the studio and come home 6ish. Take a piss and put on some good Delta Blues. Expose screens, ship orders or prep a project for a couple hours. Start printing around 8pm and finish up that days' run around 11pm-2:00am. Reply to emails for a bit and make the list for tomorrow's tasks and errands that need to be completed in order to keep shit steady.

I split the weeks from the weekends. Weekdays are for the studio I work at and printing only. Weekends are for design and other various projects I've got going on. When it's warm out I'm usually working on my motorcycle for at least a couple hours. It's a 1970 Honda CB450 with every unnecessary appendage (turn signals, electrical systems, etc.) cut off with a hacksaw and the wholly painted flat black. Her name's Jezebel and she will be the death of me.

Weekends: Wake up around 8am and make some coffee. I only drink coffee on the weekends so it stays effective. When I'm hopped up on that shit I can crank out two days worth of work in a matter of four hours or so. Answer emails for the better part of an hour until coffee kicks in. Design and draw until 2-3pm until I crash. Then I'll lazily work on my motorcycle or fix stuff that needs fixing, work on a project, build a jig for the print shop - something physical until I feel good and ready to hit the computer again. Around 6pm or so I'll go back and design for a couple more hours. Go to a show or barbecue for the rest of the night.

OUT OF YOUR RECENT WORK, WHICH PIECE HAVE YOU ENJOYED MAKING THE MOST?

I think they've all got their enjoyable and unenjoyable moments, you know? If I'm working on something that doesn't feel absolutely solid or if I have to question the thing as a whole I throw it out.

The things that just fly out in a matter of an hour are my favorites. The ones that just kind of happen on their own. Specifically the Buried Inside poster I did a few months back with an astronaut in training and a sunrise with a stalk of wheat as the shuttle's proposed trajectory, exploding as it enters space. That thing took me 45 minutes and I think it's the best thing I've made.

HOW HAS YOUR ART EVOLVED OVER TIME?

Fundamentally not much I think. I've always had a specific grit and texture in mind that I'm always trying to achieve. I've always dug interesting/abstract proportions and cropping, but not too a point of unreadability. Technically, I'm always busting my ass to get a little better each time so proficiency is going up little by little I hope.

I've broken into two distinct styles recently and its' kind of fucked to see how it's happening. For my design work, I really go after the pseudo-abstract minimal modern, some would say Euro, style. And for my illustration I've been going after a mid-century children's book vibe. These two paths are starting to become pretty defined and I can't decide whether to accept that or shake it up a bit. I've always tried to have an open board as far as style goes. I think being able to work in a multitude of styles would produce a really healthy body of work and also be a good way to stay psyched and motivated on the whole thing.

HOW HAS ART IN GENERAL CHANGED SINCE YOU STARTED?

Trends always change every two years or so. I can't say I'm not following or part of them because that's not true. I'm slowly departing from them as I figure out the elements I want to keep with me and the elements that are expendable as current trends pass and new trends enter. I believe being well versed in trends as a young designer is very important. Entering school I was completely trend driven, learning how to use the tools and create content without having to focus too hard on brute concept and originality. As I continue down the road I rely on trends less and on reason more, as my basic design ability and craft increase. Eventually (I hope) it will lead me to the international style, where trend and stylings are wholly absent and concept and real design are alone and pure. By that time I will understand the why's and no longer worry about the how's.

WHAT ARE YOU CURRENTLY WORKING ON?

My life. I put in my notice at the studio I work at, moved out of my house and print shop and am now couch surfing and living out of a storage unit.

I'm going to take a month and re-assess where I want to go with my career. I'm going to put together a handful of new projects to solidify my portfolio and find a new job in a new city. I'll be setting up a new print shop once I get moved and all - this time as a serious venture and really try and make something of myself.

ANY TIPS ON HOW TO SURVIVE MAKING MONEY FROM YOUR ART? DO YOU FIND IT IMPORTANT?

Shit man, I'm trying to pin that one down myself. I do find it important. Not in excess, but if I can make enough to have a modest place with a shop on the side and some soup on the table, I'm set.

I'd love to be able to not rely on a studio job to make rent and pay for supplies, but that steady income (at least now) is something I need. Sure the work is twice as much but then I'm not doing my personal stuff for a buck - I'm doing it just to do it. Until I've got a new print shop established and a larger freelance presence I gotta break my balls for some other guy.

The only tip I've got is to work your ass off. Never compare yourself to anyone besides the people that have become legendary. If you work harder than anyone you know and are attempting to achieve that level of greatest then you will eventually end up somewhere in the middle, at least, and that's more than where you started at.

WHAT DO YOU DISLIKE IN ART?

Limitations. This shit ain't easy. Getting known and recognized is a hard and time-consuming process. The internet/blogs cut that down considerably but also cause a homogenization effect and in turn end up capping new ideas and fresh approaches.

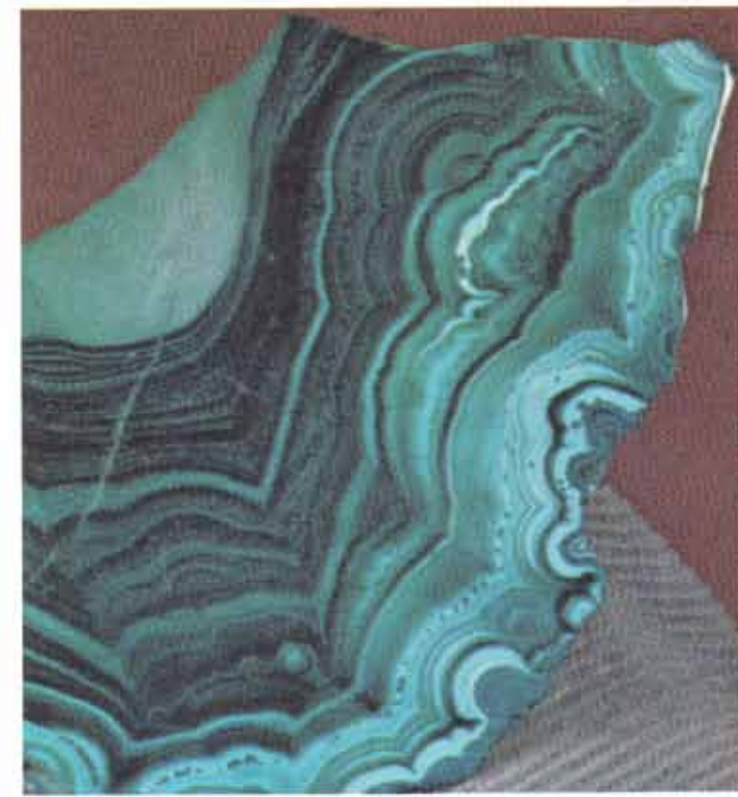
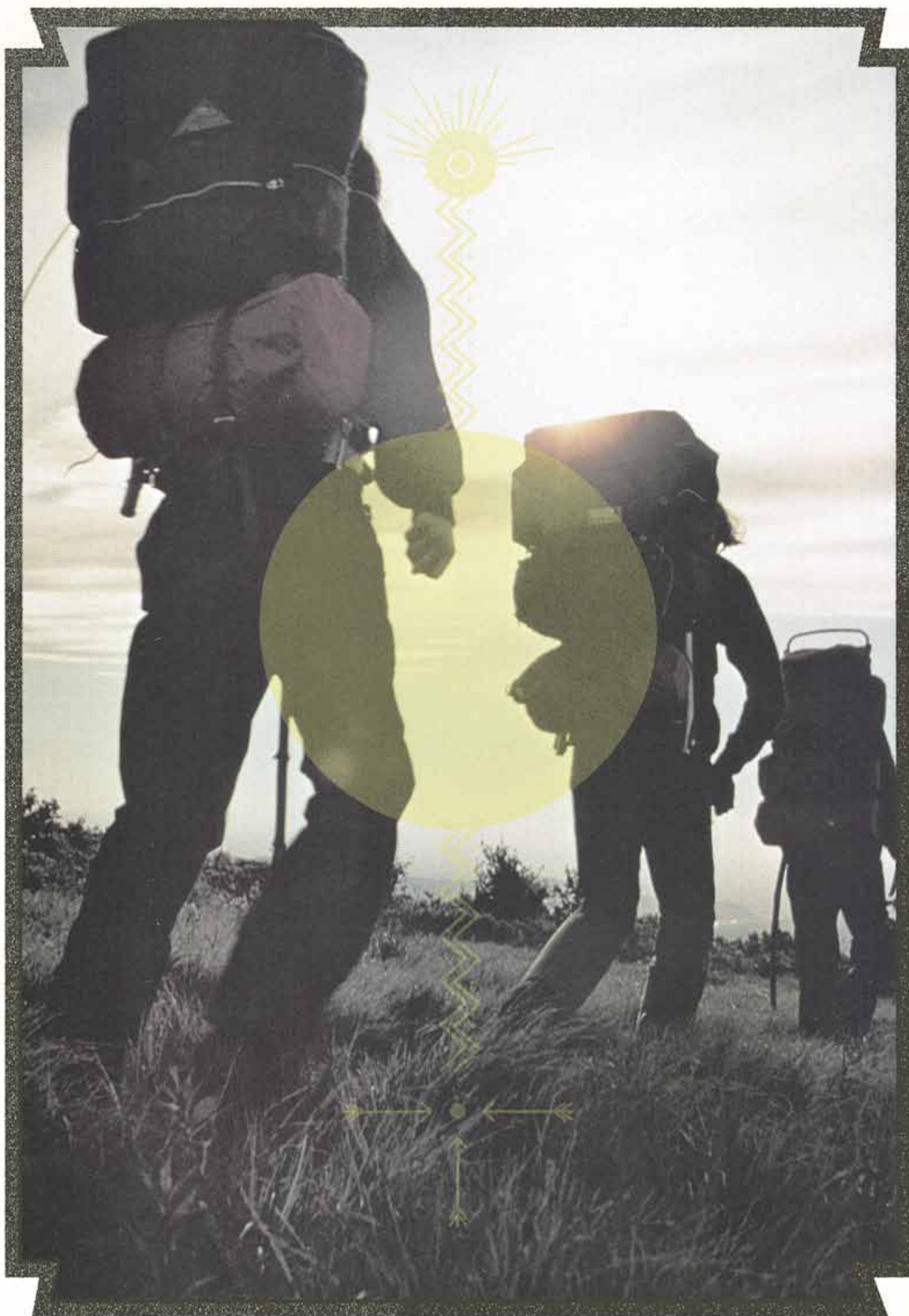
WHAT MAKES YOU SMILE IN ART?

The things that make you completely distracted from every other shitty thing that's happening to you and to the world around you. The things that make you stop for two seconds and literally smile.

GOOD ADVICE YOU WISH YOU'D BEEN TOLD EARLIER?

Get back to work.









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Wednesday 3rd February Johnny Foreigner, Talons, Kill The Captains (Drowned in Sound) - £5 advance or 'Free-for-two' (ask at the Harley for details) Friday 5th February Counterfeit Magazine Fundraiser with the Crookes - £3 Saturday 6th February Maths, Back to the Sea, the Ocean Fracture, Bleaklow - £4 Monday 8th February Hexa, Smokers Die Younger, Remember Honolulu - £3 advance Wednesday 10th February Esben & the Witch, Sian Alice Group, Double No-No (Drowned in Sound) - £5 advance or 'Free-for-two' (ask at the Harley for details) Monday 15th February The Dawn Chorus, Woodenbox with a Fistful of Fivers, Cats:For:Peru £3 advance Friday 19th February Volcanoes, Kartica, the Listeners, Paperdots (The Red Stripe Music Awards 2010) - £2	Saturday 20th February The Legend of the 7 Black Tentacles, Elephant Keys, Nephu Huzzband, Roman Android (X-Ray Horse) - £4 Monday 22nd February So So Modern (Idiot Box) - £4 advance Wednesday 24th February Xiu Xiu, Urgent Talk, Blood Oranges (Children for Breakfast) - £7 advance Saturday 27th February Ou Est Le Swimming Pool (Do or Die) - £4 advance Sunday 28th February Errors, Django Django, Forest Creature (Drowned in Sound) - £5 advance or 'Free-for-two' (ask at the Harley for details) Thursday 4th March DD/MM/YYYY, Mice, Bleaklow, Pirouettes (Small Ideas) - £4 advance Tuesday 9th March Cate le Bon, Lawrence Arabia (Children for Breakfast presents the Green Man Tour) - £6 advance	Wednesday 10th March Memory Tapes (Drowned in Sound) - £5 advance Monday 15th March Spectrum - £6 advance Tuesday 18th March Dark Sparks - £3 Saturday 3rd April Mt Eerie, No Kids (Children for Breakfast) - £5 Tuesday 6th April Anti-Pop Consortium, Ruby Kid & the Black Jacobins (Children for Breakfast) - £5 Wednesday 7th April Acoustic Ladyland (Mutiny) - £4 Thursday 8th April Peru Peru, Mexican Kids at Home, Tall Paul Grundy (Les Sons Du Nord) - Ticket price TBC Friday 7th May High Places (Idiot Box) - £6 advance Thursday 20th May Male Bonding (Idiot Box) - Ticket price TBC
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10.30pm - 3.30am
£3 before 12 / £5 after

12 FRIDAY
 DQ: CLUB PONY
BURNS
BOWSKI
 It's back to the underground at the first Club Pony of the month.
10.30pm - 3.30am
£5 adv / more otd

13 SATURDAY
 DQ: THREADS
THREADS RESIDENTIAL
 Threads residents give you a tour of their massive record collections.
10.30pm - 3.30am
£3 before 12 / £5 after

19 FRIDAY
 DQ: SUCKERPUNCH 1ST BIRTHDAY
A-SKILLZ
TREVOR LOVEYS
 Suckerpunch's First Birthday is gonna be one hell of a party.
10.30pm - late
£6 otd

20 SATURDAY
 DQ: THREADS
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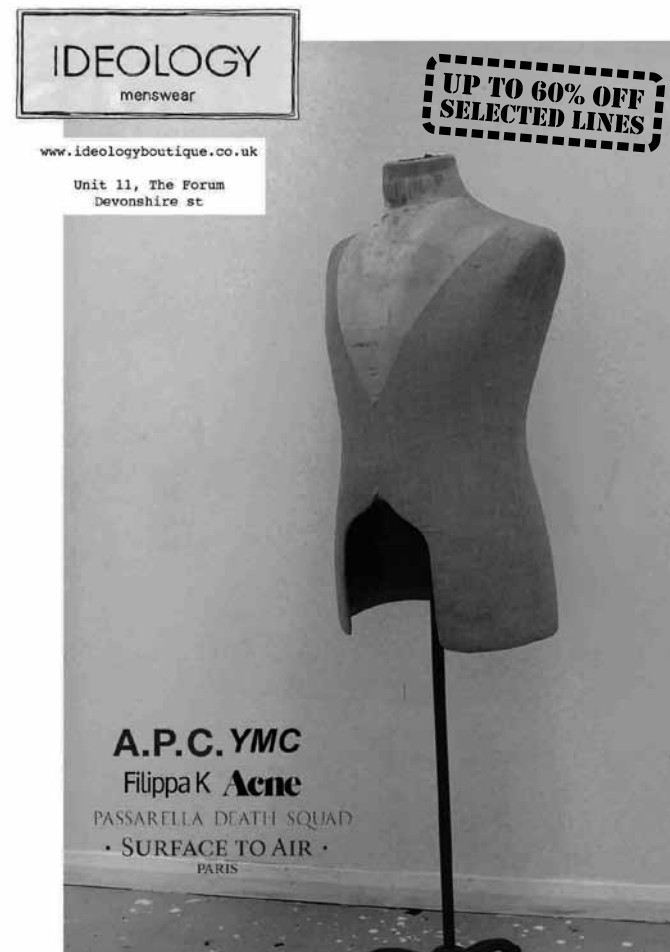
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SILENCE.

MUSIC AS A PATH TOWARDS PRIMITIVE MEDITATION.

BEN DOREY.

**“MUSIC IS THE STUFF BETWEEN THE NOTES.”
CLAUDE DEBUSSY (TRANS.)**

Relative silence, the predominant aural landscape in the pre-industrial age, is being asphyxiated in the urban world. To borrow E.E. Cummings' phrasing, the 'age of the made' is superseding the 'age of the born', and thus made sound is exercising dominion over that born of nature.

During the twentieth century the increased battery of sound upon our ears derailed music from its linear tracks of specific timbres and tones, and both theorists and musicians began to break down the dichotomy between 'music' and 'noise'. The Futurist Russolo wrote a seminal essay entitled 'The Art of Noises', in which he laid out his belief that traditional Western music was outmoded by its limited view of what constituted musical sound, and urged composers to experiment with the new timbres created by the machinery that surrounds us. A century onwards we can hear the uptake of such ideas in industrial metal, grime and techno, genres in which entire tracks are based around samples of the urban environment and electronically-created noise. John Cage challenges the homogeneous voice of Western classical music by introducing 'noise' into his piano pieces via modification of the instrument, purposefully emphasising the percussive sounds a piano maker usually seeks to minimise.

The breakdown of arbitrary distinctions between 'music' and 'noise' opened up an unlimited palette of sounds for creating composition, but to me it also challenges what a composition is. If all noise can be musical then we can view our cluttered aural landscape in the city as a discordant and unsettling piece of music. We filter this out through familiarity to the extent that we don't consciously think about it, but it is always there, diminishing our relationship with silence. Humans have always naturally feared silence, because to experience absolute silence is to be deaf or to be dead. Death is a concept we are especially uncomfortable with in the modern and secular age. Yet we are also born out of total silence, and a relationship with it (and with mortality) is essential to a stable mindset. Studies suggest that someone in London is perhaps four times more likely to suffer psychotic illness than someone who lives in the countryside ten miles outside. I would speculate that difficulty in finding a meditative aural environment has at least as much responsibility for this as the stresses of city life.

Consider how much effort goes into planning a city architecturally and we stumble across a sensual hierarchy that has existed since the ancient Greeks and was reborn during the renaissance - that of the visual over the aural. This is not a natural hierarchy and many examples can be seen in tribal and Eastern cultures where the aural dominated culture, with God being an aural presence in religious thinking. In Islam recitation of the Prophet's words is central to the life of the faith and images of god are banned. But with a Grecian desire for order it was perhaps natural that the visual became dominant as it carries with it linearity and set spaces - the eyes focus on each stimulus in order and the environment is bound by the horizon. In the aural landscape linearity is diminished, sounds are heard concurrently, distinctions between them are blurred and instead of a horizon we have relative silence, incidental noise.

The visual aspect of planning our cities has been given precedence over the aural, despite the fact that we can't even rest our ears as we can our eyes, so our lives are constantly accompanied by broken music. In the long term this might be solved by aural consideration in town planning, but in the short-term silence, or a more relaxing incidental sound environment, has become commodified. Pay a lot of money and you can go to a soundproofed spa in the countryside to relax your mind, to experience that meditation in silence that wasn't even considered a choice two hundred years ago, but was integral to human experience...

Or music could help, for as the environment around us strangles silence, its importance is emphasised increasingly in composition. Starting with the ambient pieces of Eno, the dub of King Tubby and Augustus Pablo and the minimalism in avant garde classical, and continuing in electronica, minimal techno and a myriad of offshoots, music is moving away from the linearity of the visual - the stave - and instead traces itself around space, inviting us to contemplate the noise between the notes - the relative silence - at least as much as the sounds that envelope it.



PRODIGY / FOREIGN BEGGARS.

21ST JANUARY.
DONCASTER DOME.

REVIEWER - SAM WALBY.

THE UNLIKELY SETTING OF THE DONCASTER LEISURE PARK PLAYED HOST TO A FULL HOUSE TONIGHT AS THE PRODIGY KICKED OFF A NEW NATIONAL TOUR.

First up were Foreign Beggars, who hit the stage for 40 minutes of their usual eclectic blend of hip hop, dubstep, grime and drum ‘n’ bass with confidence and style. A remix of recent single ‘Seven Figure Swagger’ by Bar9 and the Noisia-produced ‘Contact’ are the biggest hits with the crowd, while the more laid-back tracks seem to fall on deaf ears.

Champion beatboxer MC Zani takes to the stage for a brief interlude to an unfairly muted response. He does some drum ‘n’ bass and dubstep before dropping into a version of reggae classic ‘Murder She Wrote’. As he starts the opening bars of Benga and Coki’s ‘Night’ and shouts “who knows that one?!”, it becomes clear not many people do.

Foreign Beggars almost never fail to engage with a live crowd, but tonight I realise how Sheffield nights like the Tuesday Club have it on a plate because they attract a crowd that is accommodating, even to support acts, which makes such a difference for an act that relies so heavily on audience interaction and atmosphere.

The Prodigy enter and the whole place explodes into an electric riot of flailing hands and nodding heads. Aided by a live drummer and guitarist/bassist on top of the usual samplers and laptops, the group leap straight into an energetic set featuring no lack of 90s classics. What is abundantly clear is how wide the Prodigy’s hardcore fan base is – raving over 50s, young adults, teenagers and kids respond differently to different tunes, but on the whole are lapping up every minute.

Sometimes the thrashy guitars grate a bit – feeling a bit too showy and clinical – but the drummer does a good job of complementing the big drops with rolls and flurries, as well as the odd mini solo.

While I wouldn’t say I was a particular fan of newer material, there is simply no denying the power of the Prod to move a large group of people into total mentalism.

TAYO.

22ND JANUARY.
SUCKERPUNCH, DQ.

REVIEWER - BEN DOREY.

DQ WAS RAMMED OUT FOR THE FIRST TIME IN 2010 ON FRIDAY 22ND, WITH BOTH CLUB PONY AND SUCKERPUNCH SEEMINGLY PULLING STUDENTS OUT OF EXAMINATION STUPORS. BEING MORE INTO FORWARD-THINKING BASS MUSIC THAN FASHION AND 80S SOUND-FETISHISM, I ELECTED TO HEAD UPSTAIRS AND WHAT I FOUND DIDN’T DISAPPOINT.

Warming things up when I arrived was Bassfire and Suckerpunch resident Mr Shanks. Taking us through a selection of wobbly breakbeat, house, electro and the murky areas between, his set established a precedent of genre-smashing mixing that was to continue through the night. The fact that things were very tight behind the decks means there’s a lot of future potential for this young DJ.

Next up was Jack Opus, one of Sheffield’s unsung talents. For many years he has brought slick sets of nu-school jungle to the city’s dancefloors under the DJ4D moniker, but in the last year or so he’s found his feet as a purveyor of bassy eclecticism. Still demonstrating the same seamless and unshowy style of mixing, the man now smashes dancefloors with carefully selected tunes ranging from dubstep to soca, niche to UK funky, and a lot more in between. Where his real skill lies is in an ear for material that most people will not have heard but which is infective enough to keep the crowd moving - especially nice for those who are sober(ish) for reviewing purposes and are bored of that one Major Lazer track. A man who deserves more outings.

Given Tayo’s assertion that his aim is to explore music where “the backbone is dub and the body is bass”, the man has a great deal to choose from, especially since the emergence of dubstep and its offshoots mid-way through his career. Tayo was initially a pioneer of breakbeat but he has managed to avoid its more sickly excesses for the most part, and what he plays is more innovative than most of the genre.

What’s exciting about Tayo is that you never know where the set is going to lead. On the night we had several excursions into dubstep, some UK dub, a bit of roots and even garage. While some of the selection was a little cheesy, there was more than enough variety to keep interest and the venue buzzed right through the set.

A good entrance to the new decade for the Suckerpunch boys.

JAMIE T.

22ND JANUARY.
ACADEMY.

REVIEWER - PHIL VINTIN.

JAMIE T SEEMS TO HAVE COME THROUGH TOUGH BEGINNINGS. ALL THOSE YEARS OF HAVING A VERY SHORT SIGNATURE SEEM TO HAVE MADE HIM THE PERFORMER HE IS TODAY. HE’S SLIGHTLY REFRESHING AMONG MANY AN ACT THAT HAVE RECENTLY VISITED THE CITY IN THAT HE REALISED HE WAS THERE TO ENTERTAIN PEOPLE AND MAKE SURE THEY HAD A GOOD TIME, NOT JUST TO BLOW HIS OWN TRUMPET.

This was never more evident than his (possibly) impromptu stage dive a few songs into the set. He’d started well, the crowd was going for it from the first minute but it wasn’t entertaining enough for Mr T. (no, not that one). He promptly flung himself full length into the thronging mass before disappearing for an age as the security tried to release him from the fans and his own microphone wire. He ripped his shirt for his troubles and developed a definite limp but the most important thing as he told the crowd was “to get you moving”.

The set ran through the majority of his two albums to date. For the uninitiated that’s a hefty dollop of The Streets-style, fast-talking observations of life, mixed with some soaring tuneful ballads and some heavier-than-the-album proper guitar rock and the crowd loved it. At times it seemed much of the crowd would not have noticed if the singer had departed as they sang along joyfully.

One moment people’s mobiles were waving around in a post-modern, lighter-waving rip off as they swooned along with Mr T’s strongly accented spins on tracks like ‘Spider’s Web’ and ‘Emily’s Heart’, before the next song came along and almost took the roof off as T showed his musical versatility -either playing one of his numerous guitars or bounding around the stage in uncontrolled abandon with just a mic for company.

The tempo of both the artists on stage and the besotted crowd kept high throughout with mutual appreciation being shown at regular intervals. No matter what the song the performers and the crowd gave their all.

Jamie T is an undoubtedly talented musician who may not be everyone’s thing but there’s enough variety and purpose within his music that he’s got a little bit of something for everyone. It was a rip-roaring, constantly bouncing, superbly performed set with Jamie T being the undoubted star. He will certainly entertain the crowds for many years to come because that is all he seems to want to do.

THE SHAKESPEARE. R.I.P.

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THE SHAKESPEARE WAS BUILT IN THE 1820S AS A RETREAT FROM THE SWELTERING INFERNOS OF SHEFFIELD’S STEEL WORKS. SWEATY LABOURERS WOULD FIND REFUGE IN ALE, AWAY FROM THE SUFFOCATING DUST AND SMOKE OF THE DAY’S WORK, WHILE COACH TRAVELLERS ON THEIR WAY TO MANCHESTER MADE A WELCOME STOP FOR RESPITE AND RELAXATION.

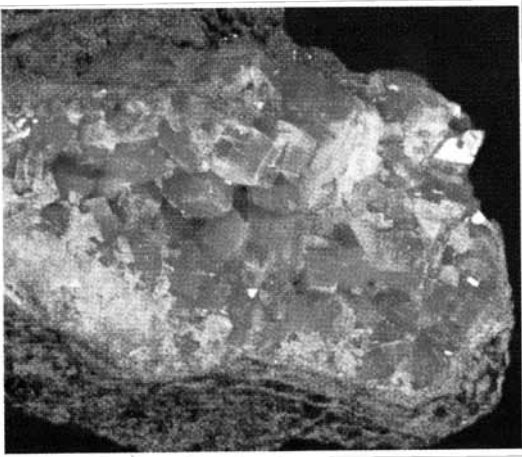
To modern-day Sheffielders, the Shakespeare served a similar purpose; a welcome escape from the suffocating whiff of West Street, a place to gather thoughts and take in some of the best music from Sheffield and beyond. With an unassuming, traditional feel brought into the new millennium and an undeniable Sheffieldness, it was a meeting place for many from across the city.

The Shakespeare closed its doors on January 17th after a mini-festival featuring performances from Nat Johnson, Smokers Die Younger, Kill the Captains, Greenville Canary, Slow Down Tallahassee and loads of others, who all played for free to see off landlord Jeff Boss.

Music was the focal point of the pub throughout the 20th century. It put on jazz in the ‘20s and became a reputable stop on the national folk circuit in the ‘60s and ‘70s. In more recent times, acts like the Warlocks, Acid Mothers Temple, Bob Log III, James Yorkston, Josh T Pearson, Parts and Labor, Kill the Captains, Nat Johnson, Smokers Die Younger, MJ Hibbert, Bromheads Jacket and Acoustic Ladyland graced its stage.

Without wanting to descend into boring technicalities, the most annoying thing about the closure of the Shakespeare is that it had nothing to do with money and lots to do with legal contracts. There is no denying the pub had a large customer base and was still bringing in strong musical acts up until the moment it closed.

R.I.P.? Well, maybe not. If anyone reading this has recently won the lottery or is just filthy rich, the Shakespeare is on the market and needs a loving owner who can restore it to its rightful glory... any takers?



REVIEWS.

SQUIRE OF GOTHOS. SILVER MT ZION.

FOUR TET. WU TANG CLAN

SQUIRE OF GOTHOS. DRAW FOR THE MEAT CLEAVER.



BAD TASTE RECORDS.

REVIEWER - BEN DOREY.

FOR ANYONE WHO DOESN'T KNOW ABOUT THE SQUIRE OF GOTHOS YET, I CAN'T GIVE A BETTER DESCRIPTION THAN THE ONE THEY WRITE THEMSELVES ON THEIR MYSPACE: "THE SQUIRE OF GOTHOS IS TWO BADBOY PRODUCERS FROM SHEFFIELD WHO CREATE POSSIBLY THE MOST ELITE RIDDIMS KNOWN TO MANKIND." WELL PUT.

Regular readers will know that the music writers team for this magazine are more than a little fond of TSOG, and so the arrival of a preview of the upcoming EP at Now Then Towers (a.k.a. a smoky living room in Sharrow) caused great excitement. Indeed, I struggled with incontinence for a brief period. The EP showcases what TSOG excel in - mashing up numerous genres of dance music and reviving them all from the dead at the same time as creating something new and exciting. 'Mash-up' is a term I use with hesitation because a great deal of 'music' with about as much merit as my dog's farts is passed off as legitimate under the label, but what these guys do is actually shockingly original.

Opening track 'Bak2Dat' kicks things off nicely with a hardcore dance-style intro leading into a vicious piece of synth-driven breakbeat, which in turn explodes into a ridiculous piece of bassline with breaks, dubstep and techno elements blending seamlessly together thanks to some cunning and very crisp production. 'Old Skool Shit' continues the hardcore theme, but with hip hop-style jazz sampling. Again it drops into huge basslines, but this time with a Detroit-style groove in the hats and a few Amen breaks. A second drop gives the opportunity for TSOG to demonstrate their skill in creating fluid polyrhythmic movement through LFO. Filthy and ingenious.

'Pass Dem Poppaz' is more akin to older material - imagine a troubled lovechild of dubstep and niche, throw in some hard house and drug advocacy and you might have an idea. If this was released when I was sixteen I wouldn't have any brain cells left. 'Soda Pops' is possibly the Squire's take on nichestep, closer to that style than anything else on the EP but still full of the inimitable cheekiness that makes them unique. Final track 'Sum'a That Gangsta Shit' rounds things off with its combination of Sheffield bassline madness and G-Funk synths blowing up into a fantastic breakcore track full of tense discordance and detuned synths. Huge.

The EP launches officially on the 12th February at the Harley. Get down there and (to end with another piece of eloquent genius from TSOG) 'sip some diamond white, replace the neon clothing with some medieval style gear and dance like some kind of gabba Nazi!'

You won't be disappointed.

Draw for the Meat Cleaver will be available on Juno Download from 12th February.

THEE SILVER MT ZION MEMORIAL ORCHESTRA. KOLLAPS TRADIXIONALES.



CONSTELLATION.

REVIEWER - SAM WALBY.

HAVING GONE THROUGH AS MANY SLIGHT VARIATIONS IN LINE-UP AS THEY HAVE LONG-WINDED MONIKERS, THEE SILVER MT ZION RETURN WITH THEIR SIXTH ALBUM ON CANADIAN LABEL CONSTELLATION. THIS ONE SEES THEM WHITTLED DOWN TO A FIVE PIECE WITH THE DEPARTURE OF TWO MEMBERS AND THE ADDITION OF A NEW DRUMMER.

Probably best known for their association with instrumental rock collective Godspeed You! Black Emperor despite their own achievements, Thee Silver Mt Zion have been carving out a sound that encompasses blues and country influences for ten years. This album is similar to its predecessor **13 Blues for Thirteen Moons** in that it combines the long tracks and rolling dynamism of the genre with catchy rock hooks, squealing violins and vocals.

It is the latter element that gives **Kollaps Tradixionales** its continuity and makes it feel more accessible, but lurking behind the veneer lies the same edgy atmospherics that made GY!BE such luminaries. 'I Built Myself a Metal Bird' builds from a pretty standard rock 'n' roll riff to a howling crescendo, violins falling slightly out of time to create a heavy, lurching rhythm not unlike ...And You Will Know Us From The Trail of Dead. Elsewhere the band spends more than enough time fidgeting around with ambience and extended intros to be labelled 'post rock', despite their apparent hatred of the term.

Parts of **Kollaps Tradixionales** are ecstatic and bordering on optimistic, but anyone expecting an easy listen has got the wrong end of the stick. Even the most melodically accessible track, lilting opener 'There Is A Light', clocks in at 15 minutes and evolves through countless permutations before sinking to its quietened conclusion. Despite holding the whole thing together, the vocals might seem too affected and snarling for some and could lead people to the conclusion that the band are dumbing down. Like all things Constellation, they are an acquired taste and one which I myself have not been fully won over by.

As ever with bands like this, you will have to fully immerse yourself in this music and concentrate before it makes much sense at all. Headphones wouldn't hurt either.

FOUR TET. THERE IS LOVE IN YOU.



DOMINO.

REVIEWER - JACK OPUS.

I'VE JUST WOKEN UP AND FEEL THIS MAY NOT HAVE BEEN THE BEST TIME TO GIVE FOUR TET'S SLEEPY NEW RELEASE ITS FIRST OUTING.

Four Tet once again demonstrates his ability to balance organic and electronic sounds with ease, striking a rich amalgamation of textures individual to each track but uniform enough throughout to work as an album.

Stylistically this album reminds me of Burial and Four Tet's release, **Moth / Wolf Club**. At first I couldn't help but feel that, with this comparison in mind, Burial's input is sorely missed. Having given it more thought, though, Four Tet has provided us with insight into what he brought to the table while also creating a brilliant piece of music.

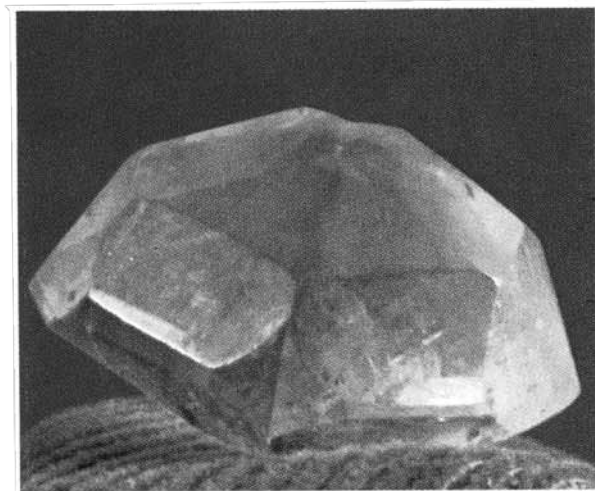
Having heard Joy Orbison's reworking of 'Love Cry' first I struggled to see how it could be bettered. Bettered? No. Equalled? Easily.

True to its name, 'This Unfolds' is progressive night time driving music at its absolute best. Somehow Mr Hebden has at points managed to cram a huge amount of notes into each bar, but does it so well that the mess it could very easily become couldn't be further from the truth.

'Plastic People' uses loosely laid percussion and a quiet driving four to the floor kick drum beat to ease you back into dreamland, contrasting with beautiful Clark-esque melodic elements demanding you sit up and listen.

Reminiscent of the best sleep you have ever had, **There Is Love In You** adds to Four Tet's huge collection of buy-on-sight material.

Four Tet is playing at the Plug on the March 18th. I'll be there if I wake up from listening to this album again tonight...



WU TANG CLAN. RETURN OF THE WU.



GOLD DUST.

REVIEWER - MARC JEROME.

RETURN OF THE WU & FRIENDS IS A COLLECTION OF SIXTEEN REMIXES AND PREVIOUSLY UNRELEASED TRACKS FROM STATEN ISLAND LEGENDS THE WU TANG CLAN. THIS COLLECTION COMES AS A SEQUEL TO 2007'S WU TANG CLAN & FRIENDS UNRELEASED - BOTH RECORDS WERE COMPILED AND PRODUCED BY LONG-TIME WU TANG AFFILIATE AND RZA PROTEGÉ DJ MATHEMATICS.

The majority of the collection was recorded between 2000-2008, however there are also a few new remixes, including a down tempo version of 'Respect Mine' (originally from Mathematics' solo release **Love Hell or Right**).

As with any collection of previously unreleased material there are a few tracks that fail to hit the mark. 'Keep Pace', for example, is a clunky and unsatisfying narrative in which the protagonist comes out of prison aiming to go straight, but over the next few verses he loses both his girlfriend and best friend to the instability of street life. The premise suffers due to the pace at which the story is told, preventing the listener from caring about the point being made, or indeed caring for the song at all.

At the other end of the scale, 'Steppin' To Me' manages to be both upbeat and unpretentious, and Ol' Dirty Bastard makes a welcome appearance on the aptly titled 'Early Grave'. 'It's What It Is' relies on the same rolling Wu Funk that we have come to know and love; cinematic fanfare and unrelenting vocals combine to create a sense of hype that is sustained throughout the rest of the track. That being said, this version of the song is almost identical to the copy on Masta Killer's second album.

Although there are a few worthwhile tunes to be heard, it doesn't make up for the fact that the release of this album is frankly unnecessary. Only the most diehard fan would crave these songs when the Wu Tang back catalogue is already so extensive. This year will also see the release of **The Wu-Massacre**, featuring RZA and Mathematics on production and Meth, Ghostface and Raekwon on the mic.

If you can't wait for new material then get your fix of the Shaolin style on **Return of the Wu**, due for release on Gold Dust at the beginning of March.

JAGA JAZZIST.

NORWAY'S GENRE-MELDING NINE-PIECE DISCUSS ONE-ARMED BANDIT.

INTERVIEW BY SAM WALBY.

FIRST OFF - WHAT WAS THE PROCESS OF WRITING AND RECORDING THE NEW ALBUM LIKE? HOW DID THE MORE 'PROGRESSIVE' ELEMENTS COME ABOUT?

I started writing songs early in 2008. We started rehearsing in June 2008 in a cabin in the middle of the Swedish forest with two new members, Stian Westerhus and Øystein Moen. We rehearsed like mad during the fall of 2008 and ended up recording the album at Cabin Recorders in Oslo with Jørgen Træen as producer and sound engineer.

The writing of the music was quite intense. I tried to have one new song for every rehearsal and we rehearsed once a week. This deadline really helped speed up the process and kept the energy high. The progressive elements were really the starting point for this record. We have been compared to a lot of prog bands like Soft Machine, Frank Zappa and Yes. We didn't like the comparison that much before, but over the years I have listened to that kind of music more and more and really started to enjoy it. There's a lot of bad taste, but also so much fantastic stuff. One good thing with prog rock albums is that they are always cheap on vinyl.

I think the main thing with this album was to try to do more acrobatic, crazy, high-energy stuff without being afraid of sounding a little bit stupid. There's a lot of humorous motifs on this album. 'Prognissekongen' (which means "the king of prog gnomes") is a good example - drum breaks with seven toms and guitar riffs so fast we all just laughed when we were finally able to play it.

YOUR ALBUMS TEND TO BE QUITE THEMATIC. TELL US SOMETHING ABOUT SLOT MACHINES AND THE CONCEPT BEHIND ONE-ARMED BANDIT.

We wanted the album to be really intense and dramatic. I first thought of the concept of one-armed bandits while writing the title song. The bridge has all these arpeggios and fanfares that reminded me of slot machines. I really liked that sound. Later in the writing and recording we added more of that. It became some kind of theme for the album and helped us find a new direction.

WHY DID YOU TAKE ON TWO NEW MEMBERS FOR THIS ALBUM?

The two others quit the band after our last tour, one to study medicine and one to work as a graphic designer. We found the new members in the noise/improv band Puma. Really great musicians and people.

IS IT DIFFICULT TO RESOLVE DISPUTES WHEN THERE ARE SO MANY OF YOU?

It's actually easier now than before. On this last album I wrote all the music. On previous albums we all shared the writing responsibility and therefore also quarrelled more about direction etc. Now everybody in the band has so many side projects they get their egos out elsewhere. It would have been really difficult if everyone in the band wanted to get all their ideas in [laughs]...That said, everyone is really included in arranging/producing the music. It's very collective.

APART FROM DIFFERENT LINE-UPS, HOW DO YOU THINK THE BAND HAS CHANGED SINCE YOU STARTED OUT?

We have been through so much together with this band. I think that staying together for so many years is what makes us sound unique. We have really learnt how to play and write music by working with Jaga. When we started in 1994 we didn't expect to have this band as our main band - it was more an experiment. But over the years we have been working with so many different musical genres and tried to add new elements to our music all the time.

I think that the instrumentation and members of this band are very exciting. It's possible to take it to totally new places musically and that's what we're aiming for. I don't think our fans want more of the same from us. They want to be surprised and that's a great situation for us to be in.

SOME PEOPLE ARE SCARED OFF WHEN THEY HEAR THE WORD 'JAZZ'. WHAT DREW YOU ALL TO THE GENRE FROM SUCH A YOUNG AGE?

Me, my brother and my sister grew up around a lot of musicians and theatre people through our parents. From a very young age we attended all sorts of concerts and shows. Our father introduced me to Stan Getz when I was around nine years old. After that we started to listen to a lot of Norwegian jazz like Jon Balke, Jan Garbarek and Nils Petter Molvær. It was maybe not the coolest thing to listen to at the time, but we loved it. I also listened to a lot of hip hop at that age. We were very open when it came to music.

WHAT IS THE MUSIC SCENE LIKE IN NORWAY AND HOW DO YOU THINK JAGA FITS IN TO IT?

The music scene in Norway is great, lots of interesting stuff happening all the time. We have been fortunate to work with all kinds of artists, especially the horn section of Jaga, who have played on lots of records. The music scene is very open and friendly. I would say that Jaga has our own kind of music scene here. There have been so many people playing in Jaga over the years and they have all formed new bands. We are a huge gang of people hanging out and working together all the time. I think Jaga has inspired others to do their own thing and try to make something that doesn't fit into the mainstream. Our old label Smalltown Supersound and Rune Gramofon should have credit for releasing a lot of fantastic music.

WHAT ARTISTIC MEDIUMS (OTHER THAN MUSIC) INSPIRE JAGA?

I have to say movies. We are very dedicated to movies and soundtracks. There's a lot of quizzing going on. The most direct influence on Jaga is our love for Hitchcock movies and the music of Bernard Hermann. Always an inspiration.

WHICH BANDS/ARTISTS DO YOU THINK DESERVE OUR READERS' ATTENTION IN 2010?

Serena Manesh, Susanne Sundfør, Lionheart Brothers, Elephant 9, Shining, Susanna and the Magical Orchestra, Montée, Harrys Gym and, of course, Motorpsycho.

WHAT ADVICE DO YOU HAVE FOR ASPIRING MUSICIANS TRYING TO MAKE A LIVING?

Stick to your thing and try to make something original. It pays off later. It's always much more enjoyable to listen to someone original rather than great copyists.

DO YOU THINK THE INTERNET HAS HAD A POSITIVE EFFECT ON MUSIC?

Absolutely. It's great to be able to check out new music on the internet. There's a lot of trash out there, but it's very cool that bands can get popular through the internet rather than the major labels. I'm not a fan of downloading, but I use Spotify a lot to check out new stuff. Fantastic.

I just hope people will not stop buying albums completely. It's much harder to finance a Jaga album now than it was five years ago due to the fall of record sales generally in the music business. We actually had to get a couple of festivals in Norway to pay us in advance for our shows so we could finance **One-Armed Bandit**. The record labels don't have that kind of money anymore.

WHAT DOES INDEPENDENCE MEAN TO YOU?

It means doing what I want to do and not having to compromise. It's not always easy, but I want to keep it that way.

SAM WALBY
talking to
JAGA JAZZIST.

JAGA JAZZIST ARE A GENRE-MELDING, MULTI-INSTRUMENTAL NINE-PIECE HAILING FROM NORWAY. FORMED BY BROTHER/BROTHER/SISTER COMBO LARS, MARTIN AND LINE HORNTVETH IN 1994, JAGA HAS EVOLVED INTO A STRANGE BEAST OVER THE YEARS AND JUST KEEPS ON GETTING STRANGER. THE LABEL 'NU-JAZZ' JUST DOESN'T STICK HERE, ESPECIALLY WITH THEIR NEWEST OFFERING **ONE-ARMED BANDIT**, A WHIRLING, PROG-INFUSED MATRIX OF CRAZY RIFFS AND STONKING HORN LINES. ALL TOO OFTEN IN MUSIC 'ECLECTIC' MEANS 'DISPARATE', BUT THESE PEOPLE ARE MASTERS OF THE MELTING POT AND OWN MORE INSTRUMENTS AND NOISE-MAKING DEVICES THAN I CAN COUNT. I SPOKE TO LARS ABOUT THE NEW ALBUM AND THE HISTORY OF JAGA.



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SCHLOMO. HURTDEER. KING CAPISCE.

SHLOMO. SHLO-FI EP.

ERROR BROADCAST.



Not to be confused with beatboxer Shlomo, Shloho is a 19-year-old from San Francisco making undeniably American hip hop with ambient and atmospheric tendencies.

Standout track: 'Ghosts pt. 2'.

For fans of: Nosaj Thing, Dorian Concept, AFTA-1, Flying Lotus.

Download: <http://tinyurl.com/yhf2t68>.

HURTDEER. JUNTA.

ACROPLANE.



A jungle-dubstep-breakcore-acid beast unleashed by Irish netlabel Acroplane. Deep, deep bass and jerky breaks galore.

Standout track: 'Anhedonia'.

For fans of: Squarepusher, wAgAwAgA, filthy acid in general.

Download: <http://tinyurl.com/yfh28zh>.

KING CAPISCE. ALBUM PREVIEW.

PLANET TERROR.



Preview of the new album from Sheffield's post-rock dub prog four-piece extravaganza King Capisce. Stonking bass, off-the-wall sax, powerhouse drumming and proggy guitar madness.

Standout track: 'Cheer Up Cyclops'.

For fans of: Mars Volta, Jaga Jazzist, Do Make Say Think, Cinematic Orchestra.

Download: <http://tinyurl.com/yzbvku>.

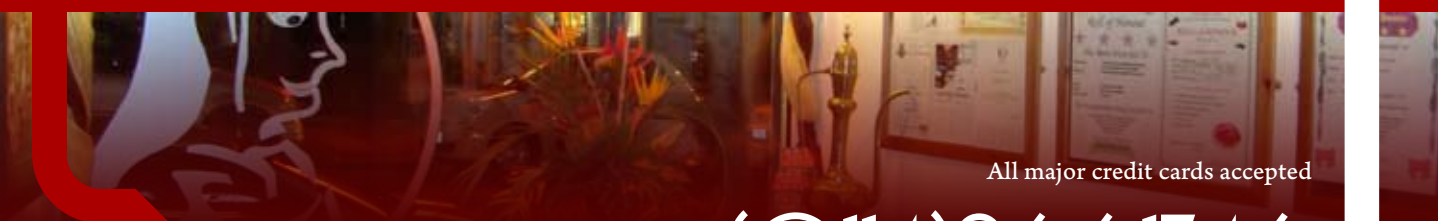


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Image: Antony Sher by Hugo Glendinning

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INDEPENDENT TRADING AND THINKING.'

FIND US ON FACEBOOK TYPE NOW THEN.

THE EXTERMINATING ANGEL. DIRECTOR - LUIS BUÑUEL (1962). REVIEWER – OWEN COGAN.

LUIS BUÑUEL'S 1962 FILM THE EXTERMINATING ANGEL, AS FAR AS STORY AND NARRATIVE GO, IS MODEST IN ITS AMBITIONS.

However, what it does attempt to achieve - namely the critique and ridicule of sterile 'bourgeois' practises and conventions – it manages with great enthusiasm, humour and success.

The film begins with a large group of guests enjoying a decadent post opera dinner party in a marble mansion. We watch them chatting, eating and the like until it gets late and they begin to make moves towards leaving. When it comes to it though, for some mysterious reason, no one can quite up and go. On one pretext or another, they procrastinate and hesitate. Then, slowly and to their amazement, they find it impossible to leave. At first the guests maintain their constructed 'civility' and attempt to treat each other cordially, but as the hours and days pass, the façade of social convention begins to peel away and they begin to argue, fight and break down.

Plunged into crisis, the personalities of the film's characters quickly begin to unravel. Unable to maintain the pretences of their absurd social performances they collapse into self concern, bitter arguments, murder attempts and hysteria. Buñuel paints a portrait of a 'bourgeoisie' distanced from their own humanity and distanced from reality. Watching them suffer locked in the decadent room, we are presented with a concentrated version of the dismal suffering of their lives in general. We watch them rotting away and we see the fragility of their perspectives, which crumble into panic and incoherence.

The comic absurdity of their dilemma is in tune with that of their outlooks, their values, their lives. It is ridiculous that these men and women are unable to leave the house. It is ridiculous they respond to this imposition by completely losing the plot, performing hysterical breakdowns, committing suicide and planning each other's murders. This ridiculousness is an extension of the absurdity of every aspect of their existences, of their apparent civilization. This is Buñuel's surrealism - he is showing the irrelevant, confused, parasitic lives of the rich melting into the ground. Their behaviour, their principles, words, constructed superiority, their distancing of themselves from their own animalistic nature in retarded sterile convention, decadent dress and surroundings...it all melts, a sickly constructed statue collapsing into the nonsensical, unintelligible confusion of reality, where weaned on self concern, arrogance and hate, without love and compassion they are alone, alone to despair, alone to kill themselves and each other.

It is then that we as an audience realise that their decadence, their pomposity, their theft and oppression is not simply an act of ignorant cruelty but also one of self mutilation, self harm, leaving them devoid of basic human compassion, alone and insane.

OUR SECOND ROUND OF MAVERICKS INTRODUCES THREE FILMMAKERS WHOSE WORK ENCOMPASSES EIGHT DECADES OF CINEMA HISTORY. THEIR JOURNEY WAS OR HAS BEEN OFTEN PUNCTUATED WITH CHALLENGING, CONTROVERSIAL FILMS WHICH SIGNALLED DRAMATIC CHANGES IN OUR PERCEPTION OF WHAT THE ART OF MAKING FILMS IS ALL ABOUT.

They are Luis Buñuel, Walerian Borowczyk and Leos Carax, and this article intends to focus on one of the most prominent and recurring aspects of their output: the savage onslaught against bourgeois hypocrisy and moral corruption.

It all began in 1929 with the release of the short film Un Chien Andalou. This was the first collaboration between Luis Buñuel and Salvador Dali and I struggle to think of a more startling and innovative directorial début. It marked the arrival of fully-acknowledged surrealism in a medium that can be disturbingly suited for it. Their following collaboration, the feature-length L'Âge d'Or (1930) took things further in that it brought together the Freudian aspects of surrealism with a more cohesive narrative. Here, the tension between an underlying sexual inhibition and the notion of social status finds a perfect balance, to the extent that the outrage and violent reactions its release provoked led to the film being banned and having all its copies confiscated. Something was indeed very right about the film's marriage with the surrealist movement and its uncompromising campaign against social convention and repression.

Buñuel's reputation was therefore established and surrealism became an integral part of his body of work. Amongst the films that best employ the above-mentioned aspects, the most famous, controversial and probably influential is Belle de Jour (1967), in which Catherine Deneuve plays a middle-class housewife who delves into secret midweek activities as a prostitute in order to satisfy her deep-rooted need for brutal sexual degradation. Buñuel's inherently corrosive approach had been totally refined when he got to make this film and its aesthetic beauty, presented in juxtaposition with the sordid subject matter, is perfectly equated with its dissection of the fragile façade of marital co-existence.

In some ways, his career came full-circle, with subsequent films elaborating further and further on moral decadence and exposing a very particular brand of hypocrisy. If The Discreet Charm of the Bourgeoisie (1972) is a kaleidoscopic unravelling of the insecurities and repressive codes of conduct of six upper-class people, his final film, That Obscure Object of Desire (1977), exposes the frailty of male sexuality in the twilight years. In the latter, Buñuel narrows it down with remarkable skill and exactitude by depicting the overwhelming and never quite fulfilled desire of an old man for a young woman - played, in a stroke of genius, by two different actresses (most of the time within the same scene but never being simultaneously present on screen). As much as it can be read as a device to highlight both sides of the character's personality, the fact that Buñuel couldn't make up his mind about which actress to cast and decided to have both is unquestionably an example of proper filmmaking.

Walerian Borowczyk's background as a painter, lithographer and winner of Poland's National Prize in 1953 was the stepping stone to a career in film – in which he began as a poster designer before making his own short stop-motion animations. All these aspects of his artistic development remained intrinsically connected with the ensuing output of feature-length films. Marked with intense spiritual and sexual explorations in content, his work is also enriched with the inclusion of erotic iconography from a wide variety of historical periods. This could be seen as evidence of his very personal compulsive collector's passion, but there is no doubt of its function within his carefully designed films.

Whilst his first live-action feature, Goto, Island of Love (1968), revolves mostly around an allegory on despotism, it's the film's voyeurism and surrealist touches that were to be revisited again and again.

Originally conceived as a segment in his compendium of Immoral Tales (1974), the central and most extreme sequences of La Bête (1975) still retain a startlingly perverse impact. They form the fantasy/dream sequence side of Borowczyk's most notorious film, by bringing an 18th century legend into a set-up of old-fashioned family values – seasoned with a pinch of in-breeding and plenty of sexual repression. Throw in an attack on the Church's hypocritical role in controlling habits and castrating natural impulses and – instead of the eponymous erection of the beast, which chases and ravages the young woman in the woods – you might have the main reason for the film being banned or heavily censored nearly everywhere for a quarter of a century.

The fact of the matter is that Borowczyk's more known filmography might sit comfortably within the European exploitation category, but this is a true artist who deliberately chose to express himself through eroticism and sex – 'one of the most moral parts of life', in his own words.

Fast-forward to 1999 and we are still within a very traditional upper-class family, whose values crumble upon the arrival of a refugee with a claim that throws the protagonist into self-doubt and an existential search. The film is Pola X, based on Herman Melville's book 'Pierre or The Ambiguities', and its not-so-prolific director is Leos Carax – still more known for the grim yet whimsical Les Amants du Pont-Neuf (1991), starring Juliette Binoche.

Personally, I think Pola X is one of the best accomplished films of the 90s. Unlike your usual wordy outing from France, it relies mainly on atmosphere and visuals to unveil the information and enhance the lead character's increasingly destructive journey of self-discovery thwarted by ambiguity. Pierre is magnificently played by the late Guillaume Depardieu (son of Gerard) - a role which, in hindsight, offers disturbing parallels in the actor's real life and tragic demise.

Catherine Deneuve plays the matriarch figure in the aforementioned family and her relationship with her son is portrayed in a wonderfully ambiguous manner, almost underlying a warm and safe sexuality that the privileged Pierre has to turn his back to. Joining him in his pursuit of the truth is the young refugee who claims to be his sister and along the way, there's a powerful (and incestuous) sexual interaction between the two. The utter narrative necessity, together with the way the explicitness appears to make the bodies visually merge together, raises it completely above the pornographic.

Pola X might have been one of a handful of French films made around the turn of the century that employed real sex in their narrative, but there's no better example of a film that attains a spiritual level and character depth with it.

With their daring singular visions, what these three maverick directors managed to do was bring our attention to often unacknowledged facets of the human condition.

The Luis Buñuel Collection DVD Boxset is available through Optimum Releasing.

The majority of Walerian Borowczyk's films are available through Nouveaux Pictures DVDs & Blu-Rays.

The Leos Carax Collection DVD is available through Artificial Eye.

JOÃO PAULO SIMÕES IS A PORTUGUESE FILMMAKER LIVING AND WORKING INDEPENDENTLY IN SHEFFIELD – HIS WORKS INCLUDE ANTLERS OF REASON AND AN ARRAY OF MUSIC VIDEOS AND DOCUMENTARIES. // CAPTURAFILMES.BLOGSPOT.COM.





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All this on top of amazing food. Check out the Youtube video of the incredible Gored Gored being made and try all the flavours of Ethiopia with the 4+ person buffet deal at £10 a head, which affords you a taste of everything on the menu (meat and veg).

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How do you make bread, you ask? Well read on...

Located in Broomhill, El Toro is a Spanish canteen and tapas bar currently offering free bread making lessons every Sunday until the end of February between 12.30 and 1.30pm. They cover all the essentials - ingredients, kneading, proofing and baking. Just bring yourself.

Owner David Neville, who has developed bread for M&S and the Michelin star-rated Vicarage, says: "It's become something of a lost art - bread making. I'm really looking forward to showing people. It's going to be good fun and kids are more than welcome."

You can watch David and the team making bread on your way to work in El Toro's window most mornings and sample their speciality handmade bread daily from 8am for breakfast, lunch & tea. Email Dave for more details.

IDEOLOGY. THE FORUM, DEVONSHIRE ST. IDEOLOGYBOUTIQUE.CO.UK

This season at Ideology brings a whole host of exciting new lines to this eminently suave boutique with the long-standing independent brands such as Nom de Guerre, A.P.C. and Acne bringing in fresh designs and styles, as well as new kids on the block Cheap Monday, offering great value without compromise. So (to make room) last season's winter warmers can be found with gigantic discounts of up to 60%, from shoes to coats and scarves, all painstakingly tailored with excellence the priority. For investment in real quality without the wallet taking a real battering, now's the time...



MASH THE SYSTEM. 19TH FEB@CASBAH. SHEFFIELDSOCIALCENTRE.ORG.UK.

The Sheffield Social Centre collective are raising funds to reopen the wonderful social centre that was. This is their first fundraising gig and they've enlisted the help of Sequoia Soundsystem and Tinnitus to bring you Mertcore and Hoonboy. Expect dubstep, breakcore and noise!

All proceeds go the Sheffield Social Centre, a non-hierarchical, anti-capitalist space for mutual aid and community solidarity. The night runs from 10pm - 3am and costs a mere £3 before 11, £4 after. Get down early, rave yer tits off and help support something worthwhile that will benefit you and everyone else in Sheffield.

HEELEY CITY FARM. RICHARDS RD. HEELEYFARM.ORG.UK

Where can you feed a goat called Billy, learn about the environment, enjoy a warm atmosphere and get yourself some cracking good nosh all in one go?

Heeley City Farm is the answer. The Community Café is reopening and will bring healthy, tasty food to all who grace its tables. The café will aim to use fair trade, organic and local produce, some of which is from the farm itself, all whipped into tempting treats served with a smile.

Heeley City Farm is a social enterprise that aims to create a welcoming environment for everyone and the café will support adults with learning difficulties and disabilities alongside work experience placements and volunteers.

Make sure you're there for the grand reopening of the cafe on February 10th.

CAFE EURO. 72 JOHN ST. CAFEURO.ORG

Tucked away on John Strett, Café Euro has been a long-standing favourite of Now Then and the local community, and this March it's going to be even more special. As well as the consistently high quality and ethically sourced food, the café will play host to Sheffield Adventure Film Festival, which it has hosted for three years running. Completely free, this festival will see a great venue screening great films on rock climbing, skiing, mountain biking and other extreme sports whilst still serving fab food and rich coffee.

The festival will run from 4th to 7th March. For more info see shaff.co.uk or pop in to Café Euro.

RECORD COLLECTOR. 233 FULWOOD RD. 0114 266 8493.

RECORD COLLECTOR IN BROOMHILL IS SOUTH YORKSHIRE'S LARGEST INDEPENDENT RECORD SHOP AND A TRUE SHEFFIELD INSTITUTION.

Set up by then-student Barry Everard in 1978 as an alternative to increasingly commercial music outlets, the shop stocks more than 25,000 CDs and vinyls at impressively low prices, as well as a collection of music DVDs and feature-length films. It's a real mix of new and second hand, making browsing all the more fun and finding something decent all the more rewarding. It's particularly good for Sheffield rarities, magazines and other such miscellany.

I know what you are thinking - "no-one actually goes to record shops anymore". They do, but for all you agoraphobics out there, Record Collector has an eBay shop with 100% positive feedback and a healthy supply of 7 inches. It's mostly older releases, so if you want a brand new vinyl or CDs you might have to actually leave your house and peruse the shop. All its eBay items have free second-class postage, but if you just can't wait you can upgrade to first-class for £1.50.

Record Collector is open 10-5 every day apart from Wednesday and Sunday.

It deserves your custom.

THE CRUCIBLE THEATRE. 55 NORFOLK ST. SHEFFIELDTHEATRES.CO.UK

IT'S BACK!

After nearly three years of closure, allowing for some massively extensive refurbishments, Sheffield's most celebrated theatre finally reopens this month. Following a couple of low-key dress rehearsals the doors will officially open on Thursday 11th February for the much-anticipated *An Enemy of the People*, a play which demonstrates the essence of corruption and the pitfalls of integrity in the face of it.

Directed by Sheffield Theatres' newly-appointed Artistic Director, Daniel Evans, the play stars the multi-award winning actor Sir Anthony Sher and, despite the difference in geographical and chronological context, highlights and explores social and political concepts that are still extremely relevant in Britain and across the globe today.

"It's boom time in the spa town. Investment in the public baths is paying off handsomely. Visitor numbers have never been higher. But one man knows the toxic secret underlying the town's newfound wealth. His concern is for the health of the people, so how can he be their enemy?"

Written in 1882, this version of Ibsen's play by Christopher Hampton was first seen in the National Theatre back in 1997, but this will be its inaugural run at the Crucible, featuring the largest community chorus ever to tread its hallowed boards, comprising of over 30 local Sheffield residents.

As well as *An Enemy of the People*, the Crucible has a brilliant line-up of shows from stand-up comedy to world-renowned theatre. Truly comprehensive stuff.

We're all pretty excited to see the rebirth of a **Sheffield institution here at Now Then and will be attending en masse. We hope to see you there.**



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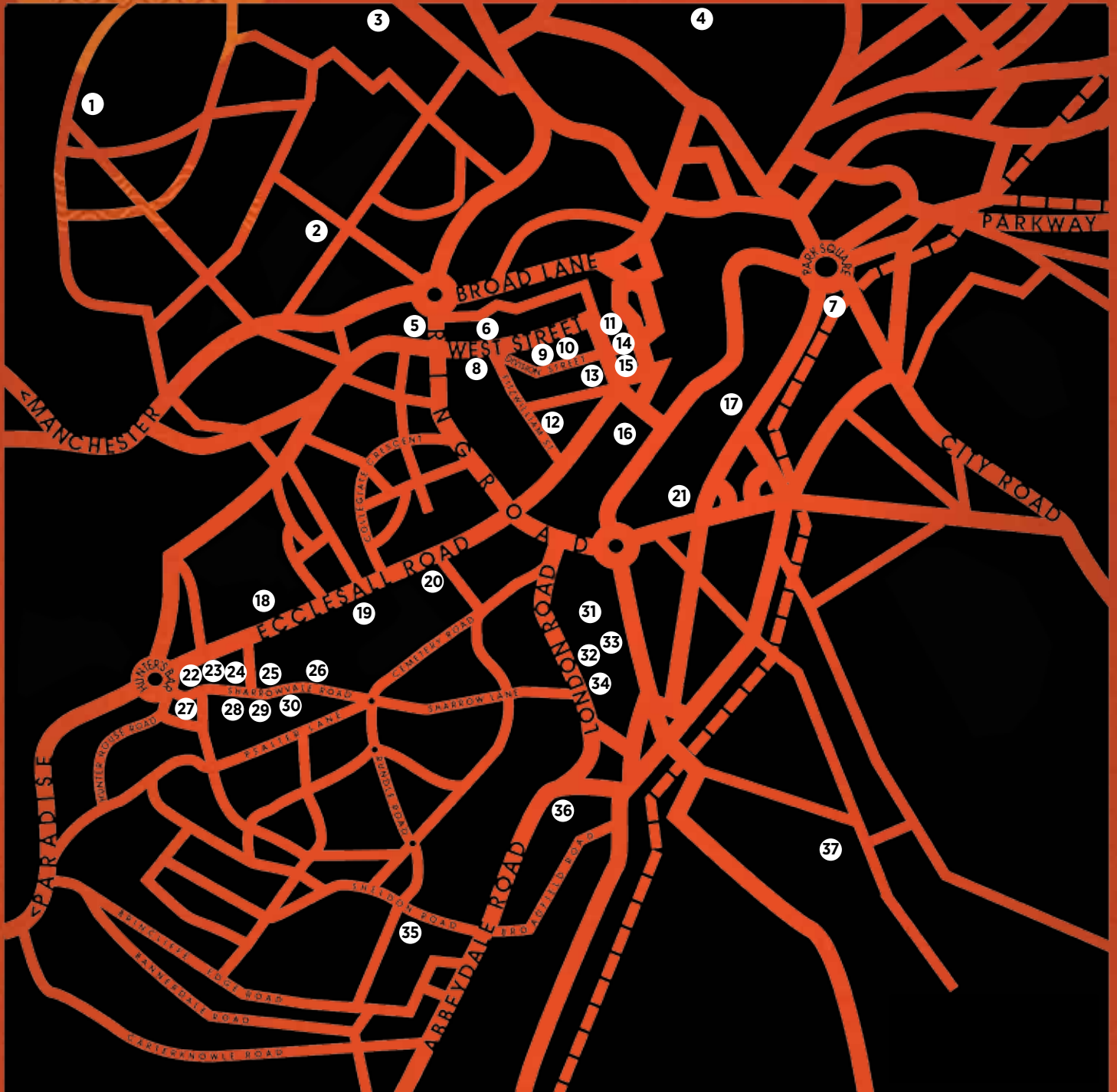
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| 11. GOLDEN HARVEST. | 24. OTTO'S. | 37. HEELEY CITY FARM. |
| 12. DQ. | 25. RONEYS. | |
| 13. CORPORATION. | 26. PASTA BAR. | |